THE One for ST GAMES

THE DEFINITIVE GAMES GUIDE FOR YOUR COMPUTER

AN EMAP IMAGES PUBLICATION

ISSUE 43 • APRIL 1992

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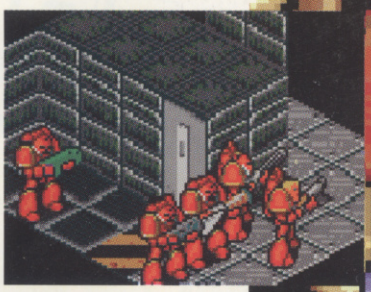

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INSIDE THIS ISSUE:

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PARASOL STARS
Ocean's classic platform romp returns!
GOLFING GREATS & TRICKSHOT TRIALS
The first winners in our exclusive comp!

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TH–TH–TH–THAT'S ALL FOLKS!

THINGS HAVE FINALLY COME to an end for us here on *The One For ST Games*. Unless you're the kind of person that reads each issue from cover to end, without skipping a page, then you probably won't know that as of next month, this magazine will be incorporated into *ST Action*. You can rest assured that such a dynamic combination can only result in a first–class ST games mag.

You won't however be seeing any of us there. We're all heading off in our own directions, to seek out new challenges. Before we go though, we'd like to say thanks to everyone who's ever had anything to do with *The One*. No matter how small or how insignificant you thought your part in our great drama was, every ounce of your effort was greatly appreciated by us all.

Also, before we finally say goodbye, we'd just like to get a plug in for our sister–to–be mag, *ST Review*. You should see it on the shelves in a few weeks and believe me, it's a darn fine read, covering everything you've ever wanted to know about your humble little Atari. Well, space has finally come to an end so we'll just leave you to enjoy your final issue and to reflect on times past.

From everyone here... GOODBYEEE!!

46 First came *The Blues Brothers* which knocked us all sideways, know we've got *Titus The Fox* which takes us in another direction! Check out the review!

INSIDE THIS ISSUE:

6 THE SNEAK PREVIEW DISK
Umbrellas at the ready chaps, *Parasol Stars* is about to come storming onto your screens. That and a couple of Golfing Greats and Trickshot Trials.

8 NEWS
As the industry rumour mill goes into overdrive, our band of spies, informants and bloodhounds keep their noses to the ground, their ears peeled and their eyes on the grindstone (ouch!).

10 BIG NEWS
Things they are a–changing! Read here to find out what.

21 PROFILES
System 3's top–bod, Adrian Cale, reveals all his sins, secrets and surprises to our ever–alert tape recorders. Mike Singleton does the same, only different.

24 LETTERS
Subjects on offer in this month's debating forum are: Box quality, game quality, magazine quality and the death (sort of) of the Sarge.

28 WORK IN PROGRESS
Graftgold's *Fire And Ice* heats us up, cools us down and generally impresses all round, while Ciarán Brennan dons his football kit

• ATMOSFEAR Difference
• ANOTHER W
• FIRE AND IC Messes With

APRIL 1992

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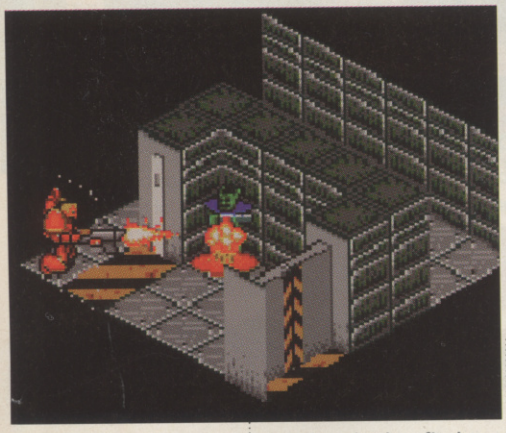
And Finally... Ultra–special thanks to: Kerrin Hands, Geoff Fowler, David Upchurch and to everyone else who's helped us over the years!

TENTS



and drops in on Sensible Software for a behind the scenes look at *Sensible Soccer*, the madcap answer to *Kick Off*.

36 VIRTUAL REALITY
You've no doubt managed to experience the delights of VR by now, ever wondered how it's made? Find out with Steve Cooke.

40 VIDEO GAMES
Paul Presley experiences a board game with a difference and nearly scares himself silly in the process! The latest thing from the land down under is to have videos do the dice rolling!

43 MY IDEAL COMPILATION
Bullfrog's head honcho (bless you), Peter Molyneux, tells us what games he'd share his island paradise with and why. Why he didn't ask for any food is another matter.

45 REVIEW
There's only six of them, but you'll be hard pushed to find a more authoritative analysis of the latest software to hit your ST. *Titus The Fox, Parasol Stars, Race Drivin', Space Crusade, The Last Ninja III* and *Elvira*! You can't ask for more... so don't!

60 BUDGET
If you're currently on an economy drive, you'd be well advised to check out what Jools has got hidden in his budget section. Some of the greatest games of yesteryear (and yestermonth) tend to crop up in here all the time.

62 ARCADES
Rik Haynes takes over the coin–slotting mantle and sends back a report from this year's ATEI show. If it's a coin–op and it's any good, it'll be in here!

65 DEMOS
Singular of mind, body and purpose, Gordon Houghton treads carefully into the murky world of Public Domain.

68 TIPS
Brian Nesbitt's final hour! He leaves you with *Robocod: Part Two, Cadaver The Payoff* and all the usual cheats and contacts that he's become internationally famous for!

76 NEXT MONTH
And then that's it! The rest of us bow out and leave the door open for the new management to say hello. Find out what the future holds for your favourite ST games magazine right here. Things will never be the same again!

GAMES FEATURED IN THIS ISSUE

CADAVER: THE PAYOFF 72
Renegade (Tips)

ELVIRA – ARCADE GAME 48
Flair Software (Review)

FIRE AND ICE 28
Graftgold (WIP)

LAST NINJA III 52
System 3 (Review)

PARASOL STARS 54
Ocean (Review)

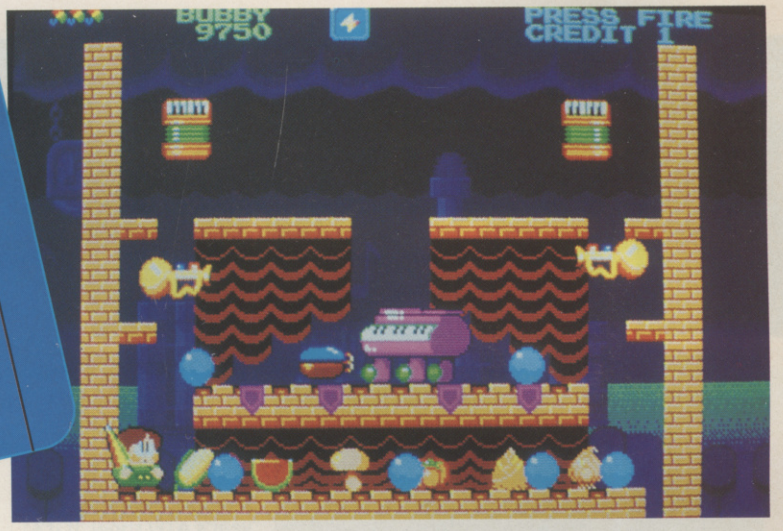
RACE DRIVIN' 58
Domark (Review)

ROBOCOD 68
Millennium (Tips)

SENSIBLE SOCCER 32
Sensible Software (WIP)

SPACE CRUSADE 50
Gremlin (Review)

TITUS THE FOX 46
Titus (Review)



PARASOL STARS

THEY'RE BACK! Everyone's favourite ex–dinosaur now–cutey characters, Bubby and Bobby, are back in their third adventure on the small screen. Parasol Stars has the hapless twosome whisked away from their now–safe Rainbow Islands after having received a pair of magical umbrellas as a reward. An evil wind carries the duo away and deposits them in a completely new set of fun–filled, action–packed worlds.

Our cover disk features the first four levels in the Music World, featuring bad guys ranging from grand pianos to trumpets, which allows two players to get involved in the fun and should be just enough to get even the most hardened platform addict frothing at the mouth for more. The full game should be in the shops any day now and contains over 60 madcap levels. For full details, peruse our review on page 42.

INSTRUCTIONS

Go north. Get the magic sword. Dance with the green dragon of Isundel. Eat curry with the pixies of Solaris Five. Turn left at the lights and straight on past the roundabout. The aim of the game is to clear each screen of nasties and collect any bonuses that you can find. Normal joystick movements apply and pressing fire will cause either Bubby or Bobby to hit out with their parasols. If, however, you hit something and keep holding fire, you'll be able to pick whatever it is up and be able to carry it around the screen, to be thrown at something whenever you feel like it. You can even pick up the other player if two of you are taking part.

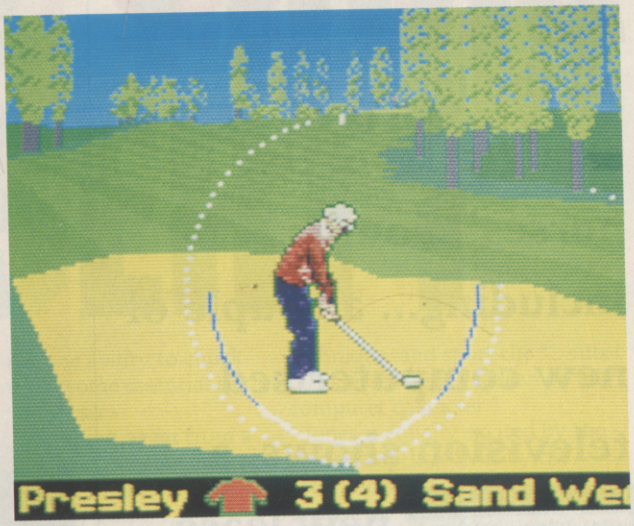
Bonuses are hidden around the screen and the best way to find them is to pick something up and throw it from one side of the screen to the other. Any bonuses that it hits along the way will reveal themselves.

GOLFING GREATS

IT'S TIME FOR OUR OTHER great monthly competition to take a bow, the MicroProse Golfing Greats! The best armchair golfers in the world have been driving balls in our general direction ever since we announced the comp. This month's winner is a superb set of shots in one by none other than Mr. Wingchee Man of Essex, the very man who inspired the competition in the first place! Of all the shots that we've received, none has yet managed to top his efforts.

So, load them up, take a look and see if you can do better. Remember there's a superb MicroProse prize up for grabs and all the winners of our four month competition will be playing in the grand final at MicroProse's very own offices!

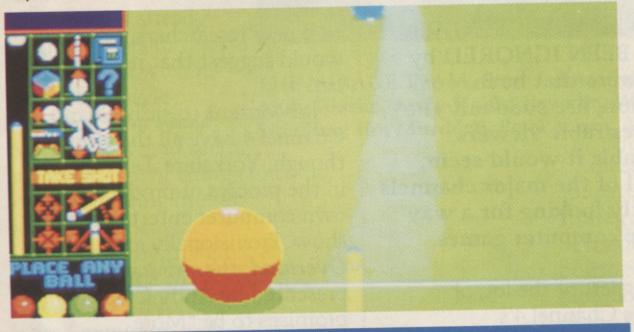
By the way, we're not just after holes in one. Any shot that you think is a spectacular feat can be a winner, a pixel–perfect chip from a deep bunker straight into the hole, a deep drive that effortlessly avoids the trees, water and sand traps. If you think that it's any good, pop it on a disk and send it to: Golfing Greats, The One For ST Games, Priory Court, 30–32 Farringdon Lane, London, EC1R 3AU. Send it along with your name, address, telephone number and T–shirt size (including your name and address on the disk label).



TRICKSHOT TRIALS

OUR SECOND GREAT competition also officially kicks off this month, Trickshot Trials. And who has the honour of being our first winner? It's (drum roll please) Mark Laine of Chalfont St. Peter's, yaaaayyyy! His disk contained the statutory two shots and while neither were particularly complex, our panel of judges decided that they both had a certain simple pleasure about them. A couple of really nice looking shots.

So what are you waiting for? Load them both up as per usual and watch 'em go down. Done that? Think you can do better? Have you watched Jim Davidson's Big Break, seen one of John Virgo's Trick Shots and converted it successfully to your computer? Well, send it in then. Trickshot Trials, The One For ST Games, Priory Court, 30–32 Farringdon Lane, London EC1R 3AU is the address you should use and please remember to include all your own details on the disk AND on a separate sheet of paper.



THE SMALL PRINT

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Whilst The One maketh every effort to check thy cover disks for all knownst viruses, we canst accepteth no responsibility for possible damage caused by viruses unbeknownst to us.
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LOADING

Parasol Stars can be loaded up by following these simple instructions. Just pop the disk in the drive and turn on the computer. The Golfing Greats and Trickshot Trials can be seen by loading up the appropriate game in the usual manner, selecting the relevant Load Data options from the menus (check the manuals for full details) and then treating the cover disk as a data disk.

DISK TROUBLES

Trouble with static cling? Is your low temperature cover disk not able to remove those fatty stains left behind by... beetroot? Well now the answer is here! New specially improved, thicker, concentrated, disk–repairing Zappo 3 has arrived. The only liquid conditioner that leaves your hair with a softer, shinier look that feels as though eight out of ten cats prefer it.

Of course you could save even more money by taking two bottles into the shower and sending your faulty disk (along with a stamped addressed envelope to the value of 28p) to: The One For ST Games Cover Disk Returns, PC Wise, Unit 3, Merthyr Industrial Park, Pentrebach, Merthyr Tydfil, Mid. Glamorgan, CF48 4DR.

However, if you're sat around at home, you could make new friends on the telephone. (0443) 693233 is the number where a big party is happening right now! It's also the number for PC Wise's helpline and should be used for the most dire of emergencies (such as running out of instant coffee when your sexy neighbour is in another country) at the following times only: 10.30 to 12.30 weekdays. And remember, if they can't help you, they'll probably know a man who can.

NEWS

APRIL 1992

all the latest info straight from the horses' mouths including... a couple of new computerised television shows, a

new lease of life for Graftgold's Fire And Ice, two new games from the designers of Elf, a

brand new software house from the people that brought you MicroProse and Sierra, a range of mice that are specially designed for kids...

AND MUCH, MUCH MORE...

RUSH FOR TV GAME SHOWS

AVID GAMERS, WHO'VE LONG BEEN IGNORED by the powers that be in television, are suddenly the most desirable viewers imaginable it would seem, with all of the major channels currently looking for a way into the computer games market.

The biggest of the lot, of course, is Channel 4's ***Gamesmaster***, which has topped the three million mark in terms of viewing figures, and is now almost certainly due for a second series to begin in September.

Hewland International, the production company which produces the popular game show, refused to confirm that the second series would happen, but it is currently advertising for two new researchers, which would suggest that it's a good bet.

Not content to sit back and let Channel 4 have all the glory though, Yorkshire Television is in the process of producing its own computer entertainment show. Provisionally entitled ***Overload***, the show will be presented by Andy Crane and promises to be "More ***Tomorrow's World*** than Gamesmaster," according to its producer.

Other TV programmes believed to be interested in including computer games coverage are BBC's ***100 Per Cent*** and ITV's late night video review programme ***Video View***, although no firm details are available for either at present.

IT CAME FROM THE DESERT?

SOFTWARE LABELS COME AND GO, so the arrival of a newcomer is usually little to get steamed up about. However, when the man in charge of one of these newcomers has previously been the force behind such successes as the *Midwinter* series and the more recent Sierra hits, then a little more attention is required.

Peter Jones is the man in question and Mirage is the name of the publishing firm which he's just set up. And although the firm may be a relative infant, Jones is confident that it's going to grow up a winner: "We aim to be the biggest European-owned software house within three years," he claims.

The firm is already making waves in the PC leisure world with its eerie Sierra-style adventure ***Darkseed***, but this, it would seem, is only a taste of things to come, as the following line-up demonstrates.

Developed by Imagitec and scheduled for a May release, ***Humans*** is, in Jones' words: "Like ***Lemmings,*** only 10 times better." Like Psygnosis' mould-breaking platform roller-coaster, Humans sees you attempt to guide a number of characters (in this case cavemen) from one end of a level to another.

However, there's a little more to it than that, as the ignorant Neanderthals need to evolve and learn as they go in order to negotiate some of the later levels: for example, the ability to chuck a spear may become essential as the game progresses.

Moving just about as far from a Lemmings-style platform game as possible, Mirage's next offering will be ***Ashes Of Empire***, a

THE MIRAGE TEAM. From left to right (seated): Andy Whittaker, Andy Clarke, Andy Noble, Beverley Wood, Julia Coombs, Simon Wroe. Standing: Jim Murdoch, Peter Jones, Andy Wood.

"...massive 3D effort which is an adventure game first and a strategy game second."

Programmed by Mirage's in-house team, Ashes Of Empire's plot closely follows the break-up of the former Soviet Union. Set in a conglomeration of countries which consists of five republics (each of which has eight districts) and two separate, but allied, states, the game allows you to interact with more than 28,000 characters in order to avert the imminent civil war.

Of this population, more than 600 are individually crafted and programmed using a new 3D technique, and sport the "...most realistic features yet seen on any computer character."

Jones is equally excited by the game's depth as he is by the technological advances it contains: "What sets Ashes Of Empire apart from other strategy games," he says, "is that in everyone else's the conflict is really clear cut, whereas in this case there are, in effect, 42 states – each one fighting against all of the rest. It's a political nightmare."

Those of you itching for a fight of this kind will only have to wait until early June for this particular war to break out.

The final title in Mirage's initial line-up is ***Ragnarok*** – another strategy game, but this time with a very different style.

Based on an old Viking board game called ***The King's Table***, Ragnarok is essentially a battle for supremacy between four gods and features "...quite a sophisticated set of rules and move sequences."

Once again developed by Imagitec and due for release at the end of June, Ragnarok is: "Like ***Battle Chess*** only 10 times better. It's got all of the sophistication of chess while being a faster and more stimulating game."

Commenting on the diversity of Mirage's games, Jones says: "We want to run through the whole spectrum of games, even now we're talking to RPG and adventure creators. Actually, what we'd really like to be is like Sierra and MicroProse put together... only 10 times better."

ST ACTION

NOW THE WORLD'S ONLY DEDICATED ST GAMES MAGAZINE

INCORPORATING

THE One for ST GAMES

How we've made things easier...

From next month your decisions on which ST magazine to buy will be a lot simpler. ST Action and The One for ST Games have decided to join forces to bring ST owners the definitive magazine for ST games.

We're going to combine to bring you the best news, most readable features and the most up to date, authoritative and informative reviews. This merger will give you the only real choice of magazine to read if you want to know about ST games. But what will this new incarnation be called and how will you know what to look for? It will be known as ST Action Incorporating The One for ST Games, so keep an eye out for The One's logo right on ST Action's cover.

Why will this new pairing of two great mags be essential reading for every ST games player?

Two colossal coverdisks
Look forward to at least four exclusive playable demos every month.

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With both our magazines having been in the marketplace for over seven years between them, we will command a lot of respect. This gives us the leverage to get the interviews and the news that really matters.

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BRIAN NESBITT'S

1 ST ACTION A1 RATED

COMPETITION

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Why bother with anything else?

ST ACTION

THE WORLD'S ONLY DEDICATED ST GAMES MAGAZINE

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THE One for ST GAMES

The first issue of ST Action Incorporating The One for ST Games is going to be something very special. We've taken the best of ST Action and The One for ST Games to bring you the brightest, biggest and bounciest guide to ST games around.

The May 1992 issue will have:

Radical Racing
Domark's Race Drivin' goes head to head against Microprose Grand Prix: who'll end up on the winner's rostrum?

Ravishing Reviews
The definitive opinion on every ST game we can lay our hands on!

2 Darling Disks
Bursting at the seams with more playable demos than you could shake a disk box at!

10 Titanic Tips Pages
Player's guides to Knightmare, Storm Master and a whole lot more!

Bulging With Budget Games
Alleviate those "so skint I could barely eat" blues with Recession Relievers, your four page guide to all the bustling budget releases.

Superlative Super Leagues
Our carefully compiled guide to every ST game ever. 13 categories let you know which games you should have in your collection.

All Your Old Favourites
Work In Progress, Contacts and Recommended will be to the fore, plus the best ST letters, features and news in the business.

The one for the action!

ATARI TO THROW THE BOOK AT YOU

ATARI HAS SHOOK OFF THE LETHARGY of recent months by announcing a flurry of price changes and, at long last, the official release of its long-awaited portable, the ST book.

Boasting a hi-res monochrome LCD screen, 40Mb hard drive, built-in MIDI ports and an on-keyboard pressure-based vectorpad system to replace the mouse, the Book will sell in a number of configurations, with the most basic coming in at £1,295.

It's thought that the machine's initial use will be in the world of music, with the MIDI capabilities and light weight (a mere 4.3 lbs) making it ideal for travelling musicians.

Moving on to Atari's more standard machinery, the company has announced that the standard Discovery Xtra pack is to revert to its original price of £299, having risen before Christmas to £329. And according to a company spokesperson, this: "...may not be the lowest we go. We're looking to remain extremely aggressive on price, as we try to deliver better value to the customer." Could all of this waffle mean that a further price cut to £249 is on the cards?

Whatever the fate of the Discovery Xtra, one bundle which is staying put is the Family Curriculum, which is now outselling its cheaper stablemate. According to the same Atari mouthpiece, the non-games bundle seems to have "Struck a chord with the general public in these straitened times."

Other price changes affect the Mega STE and TT ranges: the STE 1 and STE 2 (both without hard drives or monitors) are now available for £499 and £599 respectively, and the basic TT has dropped to £995.

AND THE NOMINATIONS ARE...

Well, the votes are all in and the nominations have been named. The Golden Joystick Awards 1992 are all set to go and one lucky voter is going to be £500 of software richer. You've been voting in your thousands and we've been up to our ears in forms. Here's a list of the current front-runners:

BEST GRAPHICS

Magic Pockets is the current leader of the pack, closely followed by ***Grand Prix***, ***The Secret of Monkey Island*** and ***Heimdall***. Other contenders are ***Gods*** and ***Lemmings***.

BEST SOUNDTRACK

Once again, Magic Pockets is out in front. The irritating melodies of Lemmings is a joint second place with all of First Samurai's ooh's and ahh's. In third are The Secret Of Monkey Island and ***The Blues Brothers***.

BEST SIMULATION

Everyone's favourite ball potter, ***Jimmy White's Whirlwind Snooker*** is the favourite, getting almost twice as many votes as ***Grand Prix***, ***Silent Service II*** and ***Thunder Hawk***.

BEST COIN-OP CONVERSION

One name has blown away the opposition thanks to its sheer playability. ***Final Fight*** is out in front, followed by ***Rod Land*** and ***Pitfighter***. Trailing along at the back is ***WWF Wrestlemania***.

PROGRAMMING TEAM OF THE YEAR

The eternally cool Bitmap Bros are the clear leaders, with Bullfrog a close second and Archer MacLean third.

HARDWARE MANUFACTURER OF THE YEAR

Commodore and Atari are the two companies fighting it out for supremacy here, and there isn't a lot to separate them.

SOFTWARE HOUSE OF THE YEAR

Always a hotly contested slot this one and this year, the usual number one candidate Ocean, has slipped into joint third with Psygnosis. Electronic Arts has taken the number one slot with MicroProse slipping comfortably into second.

GAME OF THE YEAR

This is the biggie. This is the Best Film Oscar for computer games. In reverse order (just to whet your excitement) Populous II is third, Jimmy White's Whirlwind Snooker is second and first is... Lemmings. Suicidal rodent are go!

WORST GAME OF THE YEAR

Boy did we get some turkeys in here. The fowlest (ouch) of them all though was none other than that prize turkey ***Tip Off***. Second place was ***The Simpsons: Bart Vs. The Space Mutants*** and third place is being fought out by the giants of the WWF Wrestlemania ring and big Arnie in Terminator 2. Truly awful I'm sure you'll agree ladies and gentlemen.

A320

A·I·R·B·U·S

...has landed.

developed in cooperation with

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RECOMMENDED

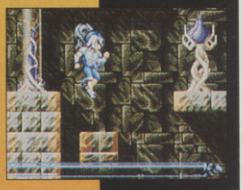
Six of the best are here to be seen. They're from the last three months, so you'd better get keen. That's a rap, with a capital C.

STORM MASTER 89%

You're the grand master of Eolia. Use your wind powered flying machines and magic powers to defeat the seven cities of the enemy island, Sharkaania.

LEANDER 88%

Princess Lucanna has been captured by Lord Thanatos. He'll draw the life force from her if you don't stop him. Take Leander through 22 levels, ending in Thanatos'



ANOTHER WORLD 93%

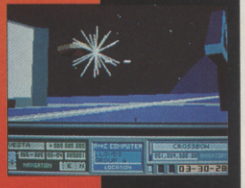
Delphine's use of polygons and special effects with have you enthralled in this realtime adventure.

HARLEQUIN 90%

Gremlin's latest platform romp calls itself the home computer's answer to Sonic and Mario. Roam around massive levels in search for the four pieces of the heart of Chimerica.

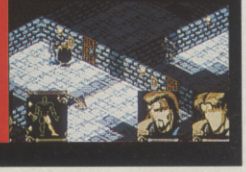
MERCENARY III 91%

Your friend Margaret is in strife. She's now out of office, and there's an election soon. The only candidate is P.C. Bil. Your mission, if you choose to accept it, is to stop this character.



SHADOW LANDS 93%

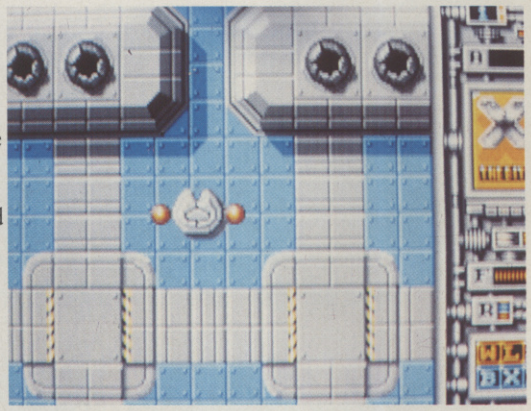
You're dead! Not completely, but pretty close.Your spirit is trying to retrieve your body. A strange scenario, for a great game.



RENEGADE REPLAY THE CLASSICS

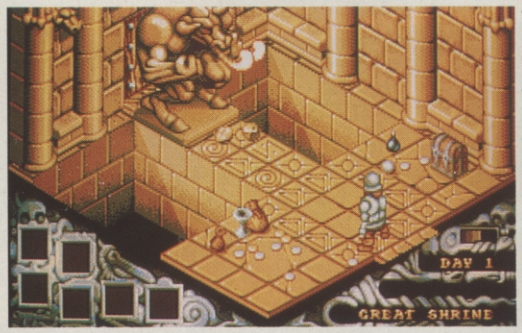
IN A MOVE SURE TO DELIGHT newcomers to 16-bit computing everywhere, Renegade have announced the imminent release of two £25 compilation packs collecting the complete, if you will, "works" of the famed Bitmap Brothers.

The first compilation is due to be released in April/May and has been inventively named ***The Bitmap Brothers Volume One***. It will comprise of the classic blaster ***Xenon***, the RPG/arcade adventure ***Cadaver*** and the superb "state of the art" future sports simulation ***Speedball 2***.

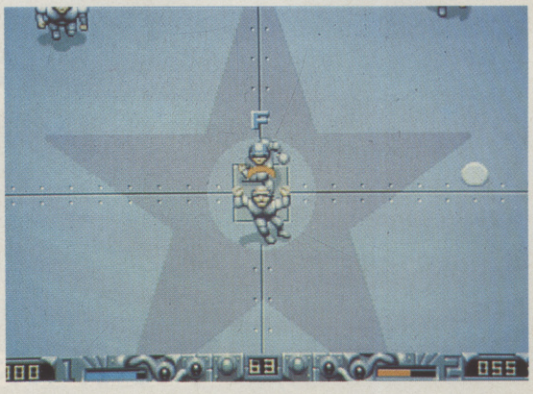


The second compilation, to be called (in an inspired leap of imagination) The Bitmap Brothers Volume Two, is due to be released around September time and will collect the seminal ***Speedball***, the arcade-quality shoot-'em-up ***Xenon 2*** and the inspired arcade adventure ***Gods***.

Talking about the compilations Eric Matthews, founder Bitmap and head games designer, commented "This is something we've wanted to do for a long time." The packs mix and match titles from the Bitmaps' early (Xenon, Speedball), middle (Xenon 2, Cadaver) and late (Speedball 2, Gods) periods, and together provide a complete record of the Bitmaps' output to date.



Adds Matthews, "We could've compiled the games chronologically but we wanted to mix the games up to avoid buyers getting two similar games [i.e. Speedball and Speedball 2] in the same pack." Matthews also took the opportunity to nix rumours that the collections were originally going to be called ***The Complete History of Computer Games***.



Xenon, Cadaver and Speedball 2 - due to be released this April in The Bitmap Brother Volume One

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THAT WAS THEN ▸▸ APRIL 90

OOH, WHAT A MONTH April was. Our opening news story was about a game being programmed by master developer Bullfrog, called *CyberAssault 556*. Billed as 'the best game ever', it was a 3D vector–graphic, space flight simulator with 50 billion constantly evolving planets to explore, a clever programming trick that boosted the computer's speed, 64 on–screen colours and the ability to deal with 400 million computations at the same time. Why was this miraculous sounding game never seen? Take a look at the month again. Yep, it was one of our infamous April Fool jokes – and what a good one it was too. We even got Bullfrog's graphics team to knock up a few stunning ***DPaint*** screens. Ho ho.

Apart from pulling your legs, we also had a few genuine amazing games to report, not least of which was Delphine's then–forthcoming ***Operation Stealth***, the Bitmaps' ***Speedball 2*** and a special 'cheaters' version of the platform classic ***Rick Dangerous***. In a very strange marketing move, MicroProse decided to release ***Rick Plus***, a version that allowed you to choose which level to start on. Wisely, it retained the end sequence for people who completed the whole thing instead of jumping to the end.

It was a pretty poor month for reviews, with only eight games covered and only four of those getting anything close to a decent score. The only 90+'s were ***Castle Master*** and ***Klax***, while the lowest mark went to Readysoft's ***Escape From Singe's Castle***, notching up a paltry 58 per cent.

We can't let this jape–filled month go by without mentioning our ***E.Motion*** competition. Answer three questions and win a microwave oven! Another joke surely? Nope, a real 24–carat, gen–yoo–wine article. US Gold really put it up for grabs and we really gave it away! Almost as good as the classic Win A Load Of Wood competition.

Finally, after his mammoth sprint from E to J, Gary Penn's 'look back at the Eighties' entered another month, sprinting through I,J,K,L and half of M. Who remembers K–Tel, J. K. Greye, Jawx and Martech? Interestingly enough, the next issue was to see Gaz whip through all the letters between M and S (using smaller type to fit them in) and just as everyone hung on for the final ride in issue 21, The One changed its look, style and content and dropped the piece. The Eighties: A Look Back in Anger was to fall at the final hurdle. A great shame. The nation mourned...

● **Paul Presley**

TAILS FOR LITTLE CHILDREN

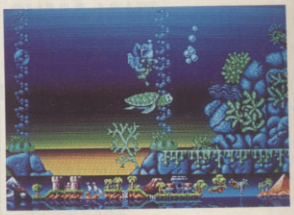
ALTHOUGH WE'RE SURE that the last thing you want to do is to encourage your little brother or sister to play with your computer, that's exactly what widget manufacturer Logitech is trying to do with the release of its Kidz Mouse.

Grey in colour and shaped for all the world like the furry little creature from which it takes its name (with the ears acting as buttons and the cable its tail), the Kidz Mouse has been deliberately scaled down in order to make it more comfortable in a child's hand.

To accommodate this, Logitech has had to develop a new 15mm ball to build the peripheral around. However, the company claims that this actually improves the mouse's performance. "Although we have gone out of our way to give the mouse maximum child appeal," says Logitech's UK boss Brendan MacFerran, "it is by no means a toy. It very much fits in with Logitech's philosophy of humanising the computer."

Costing £35, the package includes a 10-page fold out instruction booklet entitled Getting Ready To Enjoy Your Kidz Mouse and a 'birth certificate' so that the new owner can give the little creature a name of its own.

PICTURED LEFT: Logitech's Kidz Mouse "fits in with Logitech's philosophy of humanising the computer".



RENEGADE CATCHES FIRE

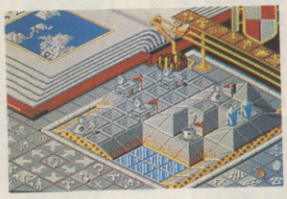
PICKING UP some of the pieces which scattered throughout the realm when Humpty Maxwell fell from his wall, Renegade has just announced that it has picked up the rights to publish Graftgold's *Fire And Ice*. Commenting on the development, Renegade's Tom Watson said: "Right from the start, Renegade has been committed to publishing only the best of original product – and Fire And Ice certainly fits that bill." Fire And Ice will be released in May.

ELF HAZARD

THOSE LOVEABLE CHAPS from the *Elf* department, Nirvana's Paul Oglesby and Damian Slee, are currently producing two all-new games. *Disaster Strikes*, is a "...platform-ish effort along the lines of Elf," set against a background of a scrolling city, while *The Edge* is a shoot 'em up with a touch of strategy. Neither has a publisher as yet, but both should be ready for release early next year.

THALAMUS HITS THE FAN

THALAMUS GROUPIES (and aren't we all?), your prayers have been answered – the world's favourite software publisher has just given in to public demand and announced the formation of its all-new fan club. Club members will receive product information, merchandise and a newsletter, and will also be entitled to take part in exclusive competitions. Interested parties should contact Thalamus on 0734 817261 (but don't be disappointed if you can't get through first time!).



PRIZE PROGRAMS

The term 'value for money' has just taken on a whole new meaning as Empire has released *Award Winners*, a £25.99 package which contains an unfeasible 13 disks. These disks contain *Space Ace*, *Populous*, *Kick Off 2* and *Pipemania* and are in the shops even as we speak.

GLORY GLORY ARSENAL

SHOWING A REMARKABLE INSIGHT for public demand, Thalamus has announced that it is working on a brand new football game, based on North London's all–time favourite club, Arsenal FC *writes Ciarán Brennan, devoted Gunners fan and season ticket holder.*

The Berkshire-based publisher, perhaps best known for its shoot 'em up ***Armalyte***, has been working on the game (described as a being "mainly arcade action, but incorporating a management section") since it secured the licence in late '91, and hopes to have it in the shops for Easter.

As you'd expect from a team with such an impressive on-field reputation, the Gunners have been more than helpful in the development of the game. "Right from day one they have supplied us with a comprehensive range of club information as well as the opportunity to photograph throughout the superb Highbury stadium," says Thalamus' David Birch. "We now hope to reward their support with our own top of the table release."

Arsenal F.C. The Computer Game will feature all domestic and European cup championships – even though Arsenal are sadly no longer involved in any of them (next season, next season – Ed.) – while there's also a "free in-pack giveaway" promised.

When asked about the possibilities of a Tottenham Hotspur based game, Birch replied "Who?". Good answer...

Arsenal make the long–awaited conversion to a computer game.

STORMLORD SEQUEL DELIVERS THE GOODS

GET READY FOR *DELIVERANCE* from 21st Century Entertainment, the sequel to the highly-acclaimed *Stormlord* which is due for release next month.

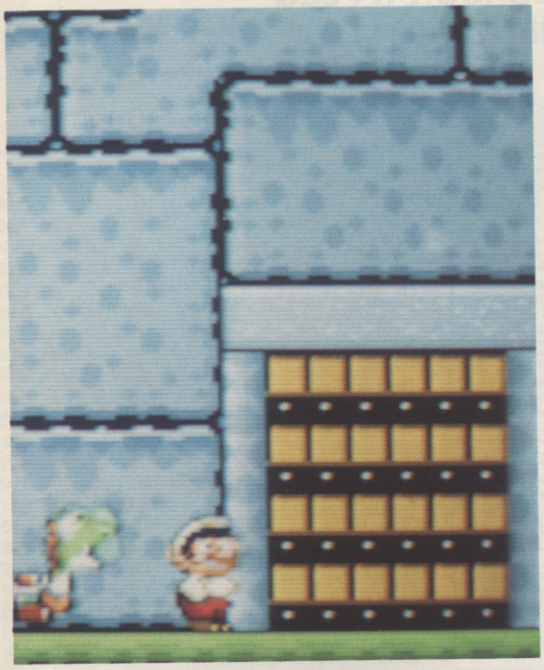
Created by Peter Verswyvelen (from an original idea by Raf Cecco and Nick Jones) and with graphics by Kim Goossens, Deliverance is the four-level story of your attempts to locate and free a bunch of imprisoned fairies from Satan's clutches.

GAMING GOES NATIONAL

DOING ANYTHING ON MONDAY APRIL 13TH? No? Then why not dust off your joystick and get involved with the first ever National Play A Game Day, which has been organised by the European Leisure Software Publishers Association (ELSPA).

An as-yet unnamed major charity will benefit from the day, which will mostly centre around local software retailers, who are expected to organise special promotions, competitions and other relevant tie-ins.

Most of the major software publishers are expected to get behind the event, so to find out what's happening in your locality, get down to your local software store.



MINDSCAPE NABS MARIO

IN WHAT MUST BE SEEN as the coup of the century, Mindscape has become the first company to win the rights to use Nintendo's world famous Mario character on any format other than the Japanese giant's own consoles.

However, before you get too excited, the agreement doesn't allow the US publisher to develop any Mario-based games: instead, the first result of the link up will be an 'edutainment' (the new buzzword for educational software) package entitled ***Mario Is Missing***, where the less famous twin Luigi goes in search of the miniature plumber.

Mindscape is however excessively pleased about the arrangement, with UK boss Geoff Heath commenting: "We are pleased that Nintendo and ourselves will be expanding an already close and successful relationship. We expect to offer personal computer users their initial opportunities to experience the Mario Bros. first hand."

Although this first package is initially aimed at PC owners only, the very fact that Nintendo has allowed Mario this much freedom can only be a good thing for computer users everywhere. We'll bring you further developments as they happen.

THE SHOW GOES ON

THE LONG-RUNNING series of 16-bit Computer Shows continues to go from strength to strength: the Shows' organiser, Westminster Exhibitions, has just announced that more than 32,000 people attended last month's event.

The next in the series will take place at the Wembley Exhibition Halls between July 10th and 12th.

AN IMPOSSIBLE DREAM?

Well now, here's something of a first, a game from one of us! Yep, that darling of the software media and all round friend of the stars, Jools Watsham, has been spending what precious little time we give him to himself, completely designing and drawing the graphics for his very own platform game, imaginatively titled *Impossible World*.

The irrepressible Mr. Watsham describes it as, "The home computer's answer to Sonic and Mario... only much, much better!". That, however, remains to be seen. Impossible World is the result of almost half a year's work and it's undergone many, many changes since Watsham started – including being first a manic shoot 'em up, followed by a Lucasfilm–style adventure game. Eventually he settled on a platform romp and with the help of Gareth Vilday (music and design), Paul Matthes (FX) and Arcane Design's Simon Cook heading up the programming side, Impossible World has blossomed and attracted several interested parties. Core was rumoured to be nibbling at the bait at one stage, but pulled out due to a few similar projects already underway, but the top contender at the moment is ***Rod Land*** publisher, Storm.

"It's all come as quite a shock to the rest of us at The One", exclaims long–time companion Paul Presley. "He was always such a quiet lad and would often disappear for hours on end into the games room. We just thought he was playing Anco's ***Strip Poker*** or leafing through his body–building magazines. We had no idea he was loading up DPaint III and messing around with sprites." Close friend and tips supremo Brian Nesbitt wasn't in the least surprised though, "I always knew Jools had it in him – believe me, I've often tried to pull it out but with no luck. He's been in a prime position to check out what's happening with the competition for some time and I could often hear the cogs creaking in his skull as he'd nick ideas left, right and centre."

Impossible World is planned for a Christmas '92 release, providing Watsham and Co. can strike a firm deal with someone. Anyone interested in snapping up the young talent and likes what they see on this page should contact The One.

AN APOLOGY

In the February issue of The One (issue 41) we printed a less–than–complimentary review of Anco's ***Tip Off***. In the review Paul Presley compared the game to Anco's earlier hit ***Kick Off***, stating that both games were 'chock–full of bugs, inadequacies and mistakes'. It was not our intention to imply that the original Kick Off was a dire game, far from it. Kick Off is still one of the most playable football games ever, surpassed only by its older brother, ***Kick Off 2***.

We have also been asked to point out that Dino Dini, programmer of both Kick Off and its sequel, was in no way connected with Tip Off and while we stand by the comments made in the aforementioned review, we wish to apologise to Dino for any inconveniences that have been caused and say how much we are looking forward to ***Kick Off 3***.

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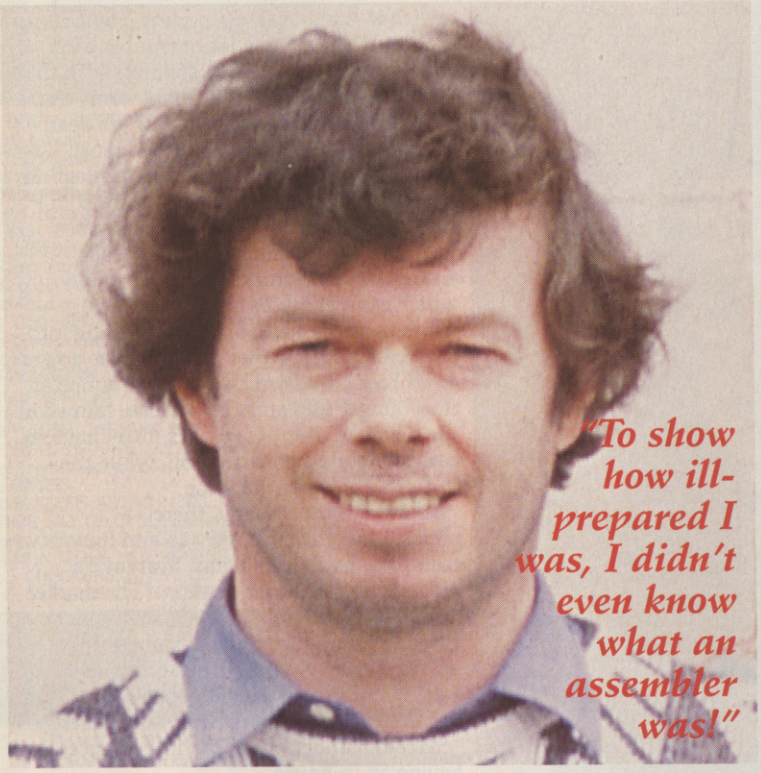


"To show how ill-prepared I was, I didn't even know what an assembler was!"

MIKE SINGLETON

Game Designer and Programmer

MAELSTROM IS RENOWNED for producing in-depth, playable games, which probably has a lot to do with the fact that Mike Singleton was a games player and designer before he became interested in computers. Although he has never had one published, he spent his early years designing board games.

His success with games took a turn for the better in 1979 when he got hold of a Commodore Pet computer. In between doing the odd business program he tried his hand at some simple games in BASIC. Three months of that was enough to convince him that using machine code was the only way to write games properly. "I got hold of the manufacturer's handbook on the 6502," Mike reflects, "and wrote my first machine code game. It took about six weeks to write this thing, which was all hand assembled. By the time I'd finished I practically knew every op-code off by heart."

This tiny game (about 6K of code and the same in data), was called, coincidentally, Space Ace (no relation to the Sullivan Bluth game). If writing it without an assembler sounds painful, debugging it was a real horror story. "It shows how ill-prepared I was," Mike confesses. "I didn't even know what an assembler was!"

Once the game was completed, Mike got in touch with a firm called Petsoft, it accepted *Space Ace*, and the game became a bestseller. Petsoft also gave Mike an assembler and introduced him to the revolutionary ZX80. At that time, the company was trying to do a deal with Sinclair, which would involve writing six short machine code games for the computer. Mike went away and dutifully wrote the games, which included one of the earliest versions of Conway's Life, only to be told by Petsoft that the deal was off.

Determined that he wasn't going to be defeated so easily, Singleton decided to ring up Clive Sinclair himself. When Sinclair Research saw the programs, it invited Mike to visit the company in November 1980 and showed him the prototype ZX81.

To cut a long story short, Singleton was asked to convert his programs to run on the new machine and they eventually appeared, albeit in BASIC, as Games Pack 1. Mike was receiving 15p for each unit sold, and the deal made him about £6,000 in total. This was enough to convince him that he could make a living out of programming.

Mike's development team, Maelstrom, was an offshoot of another of his early activities: Play By Mail games. Dedicated PBM fans will recall Mike's own game, *Starlord*, which he ran using his Pet computer. Maelstrom was originally set up for the purpose of producing a PBM game that would run on the ZX Spectrum and in which players' moves would be submitted on a Microdrive cartridge rather than on paper. Unfortunately, by the time the game was approaching completion, both the Spectrum and the Microdrive were yesterday's technology, so the product appeared as a single player game and was called *Dark Sceptre*.

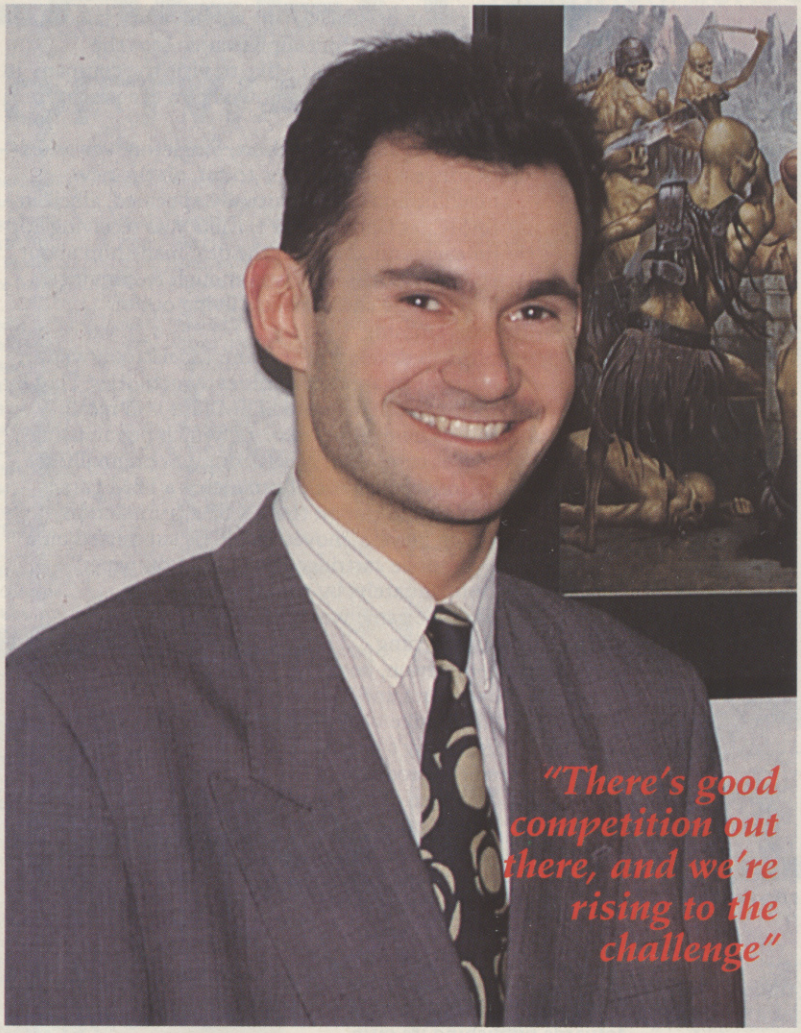
As to the future, while there are no definite plans, Maelstrom may well take the route of other successful developers towards publishing its own games. "It's a direction we would like to move in," Mike confirms. "Amongst other things, it will give us more control and more freedom."

SOFTOGRAPHY
- *Space Ace (Commodore Pet)*
- *ZX81 Games Pack 1*
- *Lords Of Midnight*
- *Doomdark's Revenge*
- *Dark Sceptre*
- *Whirligig*
- *Midwinter*
- *Midwinter II: Flames Of Freedom*

Unlike other development teams, Maelstrom will not be rushing headlong into multi-media development. Possibly next year we may see some CD products from the company, but it has grave doubts about the CDTV.

And finally, what are Singleton's personal ambitions? "One thing I'd have loved to have done is direct a film," Mike confesses, "but nowadays computer games are going that way anyway, so maybe within the next couple of years I'll be directing my own film game."

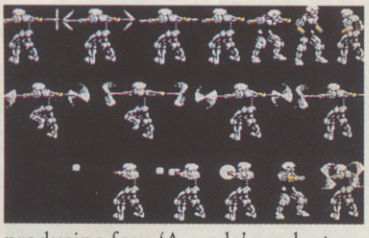
Laurence Scotford



ADRIAN CALE

Director, System 3

BEFORE ADRIAN CALE entered the games industry, he worked at a holiday camp: "I organised the acts and generally helped out," he says. While he was there he did a few jobs for his brother, Mark Cale, the Managing Director of System 3, drawing box artwork and writing manuals. This eventually led to a full-time job at System 3 as a Director, under Mark, in 1988: "We work well together," says Adrian.



His job involves a wide range of tasks: "I talk to you lot [magazines] as much as I can about our products". System 3 doesn't actually employ a Public Relations person: "As we're producing four 'A grade' products a year, we like to keep a tight ship," he explains, "We organise it all. We're there right from the conception all the way through to the finished version – nobody is going to know about the title as well as we do". Apart from speaking to and visiting all of the computer magazines, Cale writes the manuals, helps with the game's development and generally helps throughout each project.

Myth is Adrian's latest project. His first was *Dominator*: "We had a lot of trouble with this," he says, "It kept on slipping with the release date, and when it finally came out, a year later, it had the response of 'oh dear, another shoot 'em up'." The two most successful titles that Adrian has worked on were the original *Last Ninja*, which "sold stacks" and Myth (8-bit) which was "technically our best game," he recalls. Currently being worked on is *Silly Putty*, which can't easily be categorised, but involves puzzles and metamorphosing into different shapes. Other games on the go are *Mind Your Own Business*, which is aimed at the younger user and *Construction*, "aimed at the high-end user." Cale adds, "You have to basically build a construction, while the computer is doing the same."

Behind every company, there's a philosophy which they try to aim for with each title. As Cale explains, System 3's philosophy is product quality: "The market is license dominated – it's getting more difficult to produce original games, up against the licensed games like *Terminator 2* and *The Simpsons*. There's good competition out there, and we're rising to the challenge."

System 3 understands the importance of having an in-house programming team: "It's the best way of working, there's always a couple of in-house developers and the rest are freelance. We've got deadlines to meet, we've got graphical changes to deal with – we need to be all on-hand to sort them out," Adrian explains, "It's a creative industry, creativity thrives on new ideas. With lots of creative people working together, they can feed off each other," Cale adds.

SOFTOGRAPHY

8-BIT
- Dominator
- Tusker
- Myth
- Vendetta
- Flimbo's Quest
- Ninja Remix
- The Last Ninja 3
- Turbo Charge

16-BIT
- Dominator
- Tusker
- Flimbo's Quest
- Ninja Remix
- International Karate
- The Last Ninja
- The Last Ninja 2
- Fuzzball
- The Last Ninja 3
- Myth

What everyone wants to know about every software publisher, is where they're going in the future: "We've got a lot of faith in CD based stuff, like the CD Rom," Cale says, "We were the biggest European publishers on the C64 last year, but this year it's changed. We're trying to establish the same reputation with the 16-bit market." That's the home computer side wrapped up, but what about consoles? "We now have an official Nintendo license. Nintendo is still fairly new to the European market, so we hope to become one of the front runners," Cale explains.

With System 3 set to produce 16-bit games for some time to come, the future looks good for fans of the likes of Last Ninja and *Fuzzball*.

Jools Watsham

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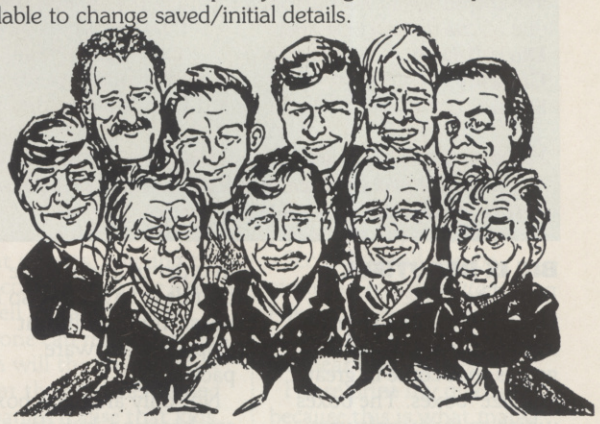

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I know what you're thinking. It's April and there's bound to be an April Fools joke somewhere in this issue. Well, you're wrong, there isn't even one. Just like the letters. We didn't receive one letter this month so the next three pages are going to be blank! April Fool! Bet we got you with that one!

PRIZE LETTER

TWO BUTTONS PLEASE

Dear The One,
I think that the time has come for joystick manufacturers to come up with a two fire-button joystick. By this, I mean two different fire buttons, like the left and right mouse buttons. All too often, arcade conversions and sometimes other games could have been much improved if programmed for a two-buttoned joystick.

Take, for example, *Wrestlemania* from Ocean. In your review, you said that there was a distinct lack of options on moves. You can punch, kick and do a special move. True, you did make a point about joystick waggling. But the game could have benefited from a two-buttoned joystick. You could have had more moves. The case for a two-buttoned joystick is a strong one. Two alternate buttons have been a success on the consoles. They get some great games, just because they have two buttons. Another game in which two buttons could have been used is in *John Madden American Football*, which you recently reviewed.

I think that joystick manufacturers must take the plunge and introduce a two-buttoned joystick. If they do I will be one of the first to buy one.

Darryll Low,
Crawley,
Sussex

You're right, the use of two buttons would be very useful, especially in a game like John Madden American Football – so come on you joystick manufacturers, listen to your buyers.

BIG IS BEAUTIFUL

Dear The One,
Contrary to the majority, I am greatly in favour of games that come in great, 'outsize' boxes. The boxes which so many software titles are now packaged in. After strolling into town and spending £26 on a piece of great software, such as *Robocod*, I like to parade back up the pedestrian precinct carrying such a grand item. As I continue my journey home I feel proud as people turn their heads in awe, to stare and wonder what this huge purchase I have made is.

When I get home I can place the giant box on my software shelves, alongside my other large boxes, *Railroad Tycoon* and *Flames of Freedom*, rather like a Michelangelo or a Da Vinci. I quickly reach for the phone in order to invite some friends to my house so I can boast my magnificent display of software packaging.

Not only are these boxes ego boosting, but also allow extra screenshots and information to be shown on the reverse, essential for deciding which game to buy. They also contain the wonderful manuals one is now accustomed to receiving, take *Jimmy White's Whirlwind Snooker* for example.

Come on publishers, follow MicroProse and Lucasfilm, keep the big boxes rolling.

Tom Walker,
Winchester,
Hampshire

It's true that big boxes look good. But if software companies went for minimal packaging, like the size of a disk, think of how much cheaper the games will be. You wouldn't have to pay out for the cardboard used, or the massive manuals and other 'bits' they put in their boxes. Now, let's make that the end of the matter...

NO BANANA

Dear The One,
Here is a list of ten games, and people I would give them to.
Days of Thunder – Michael Fish
Altered Beast – Michael Heseltine
Baby Jo – Your worst enemy
Dragon's Breath – Margaret Thatcher
Under Pressure – The Tory Party
Fast Food – Not the Glasgow Burger King
Shadow of the Beast – John Major
Powermonger – Neil Kinnock
Corruption – The Maxwell Family
Cruise For A Corpse – Steve Brown (please).

Steven Brown,
Lenzie,
Glasgow

Erm... yeah? Nice list, relatively funny - but no banana. You'll have to impress us more than that to get a free game. Here's a list that would have won you a prize straight away:
Big Run – Salman Rushdie
Lemmings – The Tory Party
Another World – John Major
Prehistorik – Liz Taylor
Thunderhawk – Edwina Currie
Final Fight – Mike Tyson
Wolfchild – Prince William
Fuzzball – Noel Edmonds
Cruise For A Corpse – Robert Maxwell
Logical – Spock

PRAISE AND PRODDING

Dear The One,
I like your magazine a lot, but I don't like the way you do your Budget section. I don't mind the number rating, but if you rated the Graphics, Sound, Playability and Durability like you do your full-price reviews it would be better. I'm sure other people feel the same way.

I do like your Work in Progress and Brian Nesbitt's Cheats sections though. And you have very big game reviews which are well done. Is *Tip Off* really that bad though, and if it is which is the best basketball game out (I know there aren't many)?

Jonathan Patching,
High Wycombe,
Bucks

Your idea about the budget section is a good one, we've thought of doing that in the past – but now that a new team is taking over The One maybe they'll do it anyway. And, yes, Tip Off is that bad – it's completely bug-ridden (we never managed to complete one single match).

COMPUTERS ARE RUBBISH

Dear The One,
The whole world is full of computers, they're everywhere. They're on *Neighbours*, *Motor Mouth* and even *Going Live* – where I recently spotted a Game Gear. They actually gave one away!

Why is it that everyone is completely computer mad? Isn't it enough that we use them in our leisure, and when we're bored of them we watch T.V, and get haunted by the same thing - what is the world coming to?

A. Reid,
London

Why do you own a computer, if you can't stand the sight of them most of the time? It seems as though you hate the sight of computers: maybe you should chuck yours away and start playing tiddly winks or something instead. To cope with the problem that they're also on the television, simply watch videos, go to the cinema and stop moaning!

GAMES ARE RUBBISH

Dear The One,
Every computer game on the market is rubbish. There, I've said it. There isn't one game that makes me want to go out and buy it. Sure, there are highly acclaimed games such as *Robocod*, but how long will that last – probably about five minutes, before it becomes repetitive and boring?

The problem is that all of the software companies are getting sloppy. They're producing bog-standard games that have been done before. Robocod is basically *Jet Set Willy* with nice graphics, 'parallax' and a few sampled sounds like 'ooh!'. The basic idea of running around a platform picking things up is still there, and I personally prefer Jet Set Willy because of its originality at the time.

Wake up software companies, we're in the 90's not the 80's.

Matthew Turner,
Lexden,
Colchester

A very valid point Matthew. The basic content of the market today is revamped unoriginal games. A few original products like Cruise For A Corpse and more recently, Another World have been popping their heads up, but more of the same is needed (and by that, I mean original games, not Another World clones!).

MAGS ARE RUBBISH

Dear The One,
Why are computer magazines so boring? When you sit down and read a magazine like *SKY* or *The Face* you're stuck there for at least half an hour. They have very interesting articles about general things: why don't computer magazines, like yourselves, include interesting articles on famous people like Jonathan Ross – he plays loads of games.

The attraction with the stylish magazines like SKY is that the design is amazingly wacky and eye-catching. The closest anyone has got to this in the computer industry is *Game Zone*. Why don't you guys go for the young (not too young) and wacky, but stylish and quite sophisticated look? It wouldn't hurt to try – would it?

A SKY reader,
Stoke-On-Trent,

Well, what can I say? You're absolutely right. Computer magazines have got the reputation of being rather drab and just for greasy and spotty readers. But now it's evident that people are realising this. Like you pointed out, Game Zone has got the right look and image, Mega Tech is also aiming towards the more stylish look. The One is no bystander to these happenings, next month you'll see The One as you've never seen it before – everything is being completely changed. So, keep your eyes peeled and you might just be shocked.

DISKS ARE RUBBISH

Dear The One,
Disks? I hate them. They're completely unreliable and a waste of space. They corrupt within days, and form in irritating piles. Who ever invented these little annoyances, I'll kill 'em.

Why don't computers just come with a massive hard drive, so you don't have to route through your hundreds of disk trying to find the one you want.

That's enough of the ranting, let's get nice. I like The One magazine, it's got good, informative reviews and proves to be a good buyers guide – keep up the good work.

Steve Dance
Cardiff
Wales

HOW LONG?

Dear The One,
How long does it take to make a game? It must take quite a while, because drawing all of those graphics and programming all of those lines is obviously a long and laborious job. Games like *Jimmy White's Whirlwind Snooker* must take the longest, due to the mathematical calculations and thought that's been put into it. Anyway, that's enough of my waffling, could you just tell me: what's the average length of time spent on making a game?

Paul Jones
Birmingham

The average time spent on a game, is about seven months. Having said that, though, it can range from two years, right down to three months. Believe me, you can tell how much time has been spent on a game, simply by looking at it. If the graphics look as though your baby brother did them, and the music sounds like your brother after he's eaten his Ruffles, it's been done in next to no time.

WHERE'S OUR SONIC?

Dear The One,
When is there going to be a role model like Sonic for the 16-bit computers? We need one, all of the little kids at school are going out and buying MegaDrives and Super NES's just because of the great adverts on T.V. If we had a character, we too could make all of the kids buy home computers instead of the limited abilities of the consoles.

Robocod could have been made into a big hero, if Atari and Commodore got up off their arses and made some decent adverts, you don't sell a computer to the kids, you sell a character, so everyone can relate to them. When will the crusty old farts at the aforementioned companies realise that kids want to see a hero, not a keyboard and monitor – and definitely not a stupid kid trying to play DPaint with a joystick! I don't know!!!???

Kyle Lorents,
Manchester

You're absolutely right, Kyle, if there was a similar kind of hero for the 16 bit machines, whom the kids could relate to, it would sell loads. We know that, you know that – but do Atari and Commodore?

Dear The One,
I've heard that *Sonic The Hedgehog* is going to be converted onto the home computers. Is it true, if so when will it be released? Thanks a lot. Oh, and what about Mario, will he ever raise his little head on the 16-bit computers?

Jane Smith,
West Mersea,
Essex

There are rumours that Sonic will appear soon, but nothing's official. Sonic 2 will be coming out on the MegaDrive soon, so if Sonic isn't released on the home computers then, it probably never will be. As for Mario, there's strong suspicions that Nintendo's Mario World will be converted sometime, but something that is definite is that Mindscape's sister company, Software Toolworks are using our little friend in an educational package.

WHO'S THE BEST?

Dear The One,
Your mag is brilliant and the James Pond 2: Codename Robocod was one of the best demos I ever played and completed.

Anyway, I've noticed that you don't give straight answers to all questions, so you'd better make mine straight, as straight as a ruler.

Firstly, which machine (ST or Amiga) is better overall for a) graphics, b) sound, c) playability, d) overall.

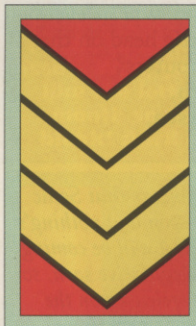
Secondly, will you be giving a *Teenage Mutant Ninja Turtles The Coin-Op* playable demo disk away in the near future?

Please print my questions because this is what many people out there want to know.

Nathan Davies,
Bedford

We don't give straight answers?!?!(?) What are you talking about? The One has always given straight answers to every question we've ever been asked! I mean, it's certainly not like us to beat around the bush when it comes to telling you which computer is the best, whch game is the best or what's wrong with the industry today.

Anyway (sorry, I started to ramble on a bit then didn't I? So sorry, didn't mean to), the best computer to buy is (darn, out of space. Sorry!).



SERGEANT SOFTWARE

Here for one final fling is the only Army officer fighting for misery and suffering everywhere.

ORDER ME NOT

Dear Sarge,
This is Captain, and I order you to send me some software. Otherwise I will have to disclose your whereabouts for the first time since you've been A.W.O.L.
Captain,
London

Oh dear, it's sad really. These mindless threats won't get you anywhere. The fact that I'm moving onto Plastics And Rubber Weekly must have escaped your attention. You can rant and rave as much as your little heart desires. Get stuffed, sir!

CHEWING GUM CAPERS

Dear Sarge,
Something terrible has happened: last week I was chewing a piece of my favourite chewing gum, when it started to grow in my mouth. My whole body was engulfed by gum. I wriggled and struggled, but couldn't get free. Luckily my mother saw that things weren't as they seemed, and rushed me to the hospital, where they surgically removed the gum from my body, and left horrible scars. Please send me some software, so I can at least enjoy myself while I'm suffering in the confinement of my own home.
W Forrest,
Basingstoke,
Hampshire

Nice try, but no prizes. You shouldn't let these scares prevent you from entering the world. Get out and talk to people, if they remark on you `horrific scares', then simply give them a piece of your chewing gum - or something equally as nasty.

YOU'VE WON A PRIZE!

Dear Sarge,
As this is your last issue of The One, can you be kind for once. I mean, you've got that lovely job waiting for you, and you need to feel that you've done one good deed before you embark on your new career. All I'm asking of you is one game, like Robocod. You know you want to!
R.Hare,
Ipswich

As you've put it so nicely, I think I will send you Robocod. Along with that I'll include another £100 of software. Games such as Another World, Cruise For A Corpse, Magic Pockets, Myth, The Secret Of Monkey Island, Gods and some other excellent games like *that should suffice, okay? (APRIL FOOL!)*

DISK-GUSTING!

Dear The One,
I noticed in a report that ELSPA will not allow full games on cover disks, to protect software houses from lost revenue. Isn't it only fair that something was set up to protect the magazine buying public from spending money on disks they already have.

Every month I buy five ST related mags, ST Action, ST User, Zero, The One and Ace. All have cover disks and all have `exclusive demos' on them, but are repeated three or four times.

The demo this month was *Knightmare* which was an exclusive on three magazines, all with built-in competitions. Surely the mags or publishers could promise to only supply a demo to one source. With companies like Core, Psygnosis, Us Gold, Ocean and Gremlin churning out games every month there must be enough demos around for mags not to duplicate.
Phil Hall,
Harleston,
Norfolk

Absolutely right Phil. Software companies very rarely supply just one magazine with an 'exclusive demo', why would they when five different magazines can have it on their disks - it's more advertising for them. Coverdisks are becoming more and more a pain than actually helping the magazine. To start with, we have to find something to put on the disk. You'll find that most companies have already promised it to another magazine, so we need to get in there fast if we're going to get a decent demo. When we've actually got a demo, we then have a freelance company that compile the disk, it is then sent to the duplicators and stuck on to the front of the magazine. It doesn't stop there, hundreds of readers either ring up or send their disks to us or PC Wise with a problem. They've either only got a single sided drive or there's suspected virus on the disk (in which case everyone would send their disks back, and that hasn't happened), or even a fault with the actual demo. It's a nightmare which I'm sure all magazines could do without!

SORRY, NO LYNX!

Dear The One,
In a past issue, in the recommended slot you said that MicroProse Golf was the best golf game for the ST. Does this mean that Lynx will not be on the ST? I have seen this game in the shops and it looks brill. If this is another brill game not coming out on the ST I demand to know why!
N. Cocklin,
Cardiff

I'm afraid Lynx isn't coming out on the ST, so you'll just have to do with MicroProse Golf. The reason why, is basically because it's almost impossible to do properly on the ST.

WHY US?

Dear The One,
Why is it that we ST owners don't get the great games which come out on the Amiga? A game like Willy Beamish could have easily been done on the ST, and it would have probably run faster. The ST isn't dead yet, is it?
James Karl,
Crawley,
Surrey

Well, the ST isn't dead as such, but software companies are beginning to neglect it as a games machine. This is sad, as most Amiga games can be competently converted on to the ST. Programmers these days just port over the Amiga code and let it jerk along, not trying to improve the code to make it run smoothly - sad really!

Why not vent your spleen to us here at The One, EMAP Images, 30-32 Farringdon Lane, London EC1R 3AU. The Letter Of The Month will win a T-shirt and a game of your choice. All correspondence should be confined to one side of the paper and, where possible, to a single sheet. The editor reserves the right to edit any letters as he sees fit. Please do not include an S.A.E. as, due to the volume of mail received, we are unable to make individual replies.

NEW *** DIVISION ONE 92 REVISION ONE *** NEW

DIVISION ONE 92 REV 1

"(The Midnight Oil) treat soccer in the sophisticated way Americans treat their national games." **-The Guardian**

THE GAME Everyone has their own ideas on what makes a soccer team "tick". Here is the opportunity to put into practice your own ideas. Operating from the English 1st division you must build a squad to challenge for the league title, the FA and League Cups and the 3 European trophies. And as players age, rebuild the team while holding off relegation.

SQUADS/TRANSFER MARKET In a 3 squad system (1st team squad, reserve squad and youth squad), use the continuous intake of youth players and training program to create a squad whose skills reflect your ideas. Supplement these skills with carefully selected transfer market acquisitions. As they age, veterans fade and youngsters develop, keep an eye on the changing skills of your team

SKILLS All players have a balance of 5 skills (no "skill levels") which you must develop by experimenting with your team. Even more important will be your judgement about the effect of the particular team balance or skill combination on the outcome of the match, and subsequently a season of football. Suitable training can develop/enhance skills.

MATCH/STATS Your judgement will be put to the test in this unique 4 minute match/stats simulation against accurately simulated opposition. This is the measure of your team and your most reliable source of information. There are displays of: match flow, two teams, player-with-the-ball, injuries, discipline, substitutions, in-match tactics, goal scorers, possession breakdown and performance assessment.

REVISION ONE

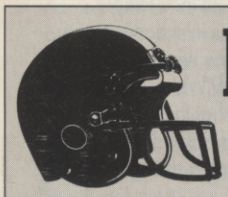
The best just got better! All updates that have been made to Division One 92 over the last six months. In addition the match screen has improved, opposition team info expanded, a European transfer market added and a few more minor changes. An edit program and a customisation program have also been added. The manual has been expanded and the packaging improved.

EDIT PROGRAM. Edit the team and players that make up Division One. Produce **your own** Division One, or Scottish League, British League, European League, German/Spanish/French/Italian...etc...etc. Or even make up a league of all the best teams you've ever seen.

CUSTOMISATION PROGRAM Customise the 45 man starting squad. Use your own favourite players, or your local side. How about as squad with Pele, Beckenbauer, Best, Cruyff, Maradonna ....?

WHAT IS DIFFERENT ABOUT THIS GAME?

Division One 92 transforms the soccer management game. You can concentrate on the football. Experiment with players, formations, team styles. Build your dream squad and check it out in accurately simulated league/cup football. Match results are from a unique soccer match. Every pass, tackle, shot etc. is determined by the players involved. Your choice of skills thus influences match results. Mental arithmetic has been dumped. Football knowledge is the name of the game.



HEAD COACH V3

"When it comes to the 4th down Headcoach has it"."Headcoach", "TV Sports Football" head to head"
(Pop Comp.)

Headcoach V3 has been described as "the best game ever put onto a computer". It is the complete American Football game, a multi season epic with the very best strategic elements of the real thing. You will call the plays, devise the gameplans and develop the team.

Use the first season (2 pre-season games, 16 regular season games, and the play-offs) to discover your 45 man squad of players. Then exploit the college draft to improve the team and expand your game play to beat the very best the NFL can throw at you.

Players will age and teams will fade (a player will last about 6 seasons), but you will stay and rebuild ....

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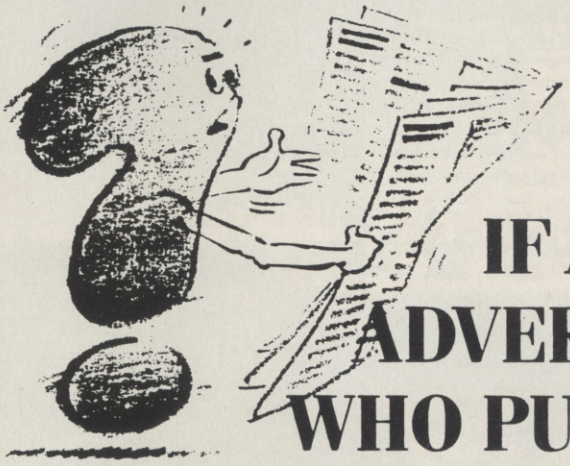

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Talk about extremes! Gordon Houghton blows hot and cold about Graftgold's latest game.

FIRE AND

WHEN IS A COYOTE not a coyote? When it's a big, slobbering, floppy-eared dog. The star of Graftgold's latest game used to be more canine than lupine, until Mirrorsoft bluntly pointed out that they didn't like him. Parting with the dog caused no great distress, as Andrew Braybrook, the game's programmer, explains: "He wasn't cute enough. He just bounced around and didn't do much. Now that he's a coyote, we've given him icy-blue fur, a bit of a mean snarl and a range of abilities." After a few sessions at the local library, long after the game itself had begun, Braybrook had only one reservation: "It was a bit of a risk putting a nasty creature into a cute game."

Fire and Ice was started in late 1990. Graftgold had just started to use the *SNASM* assembler and Braybrook was tinkering around with new ideas when the concept came to him. So why has it taken so long? The complexity of the landscapes is one answer, as Braybrook explains. "I wanted a contouring system for the lands. The blocks aren't solid – they've got slopes and different angles, and bullets bounce off those angles properly. Initially the game was going to be rural; there weren't going to be many buildings, so I wanted slopes. The character and his enemies had to be able to walk and roll up and down them, and the problems of implementing this just mounted. For example, we wanted the wolf to slide down snow hills, but not ordinary grassy hills. Ninety-nine times out of a hundred it worked, but that last time a bullet would fly through the landscape."

The plot begins peacefully enough: our coyote chum is living quite happily, playing the piano in his igloo in the arctic region of a world much like Earth. Suddenly, all the local wildlife turns nasty and it's rumoured that an evil wizard living in the hot lands to the south has corrupted almost all of the world's creatures.

This is where you come in. The action covers the prairie dog's travels through seven worlds, from the arctic region to an Egyptian land. Each world has up to five different stages, and each stage is about 20 screens in size (five wide by four high), which makes around 700 screens in total. Braybrook explains the game's structure in more detail: "From the arctic you pass through Scotland, travel underwater, enter a jungle and an Inca temple, collect goodies in a bonus stage and combat the wizard in the Egyptian level. We've designed the game so that there's plenty of room to roam around in: if it was any bigger you'd start getting lost."

The action isn't linear, either, as Braybrook explains: "There isn't

***ON THE LEFT IS** a small collection of some of the sprites that will appear in the game. Williams uses CyberPaint 2 on the ST to design all of the sprites, along with a few rough sketches on a note pad. They're all made up of a mere 16 colours!*

***THE STAR OF THE SHOW** (above) is a coyote with a mission. Any self-respecting prairie wolf is armed with a variety of special weapons according to his environment: here you see him decked out with ski goggles, but he can also use items such as an aqualung under water.*

ICE

PROJECT: Fire and Ice

PUBLISHER: TBA

AUTHOR: Graftgold:
Andrew Braybrook (Programming)
Phillip Williams (Graphics)
John Lilley (Graphics, Mapping)
Jason Page (Sound)

INITIATED: Late 1990

always a clear-cut route through the worlds, and there are alternative ways of completing them. There are secret lands you don't have to visit, secret exits, and opportunities to come back to a land. There are about 30 different stages altogether, but you could finish the game by completing only 20 if you know where to look." At the end of the game you'll be rewarded with a percentage which represents how much you've seen and done.

If all this sounds like just another platform game, don't be fooled: there's plenty of blasting to please shoot 'em up fans. Let Andrew Braybrook take you on a tour of the weapons available: "The basic weapon is the ice ball: these freeze the meanies, and your character has to jump into the enemies to shatter them. Most of your armoury is made up of ice weapons, with various balls which can be fired in all sorts of directions. However, you have got special weapons for some enemies. For example, there are bears in Scotland which hold a shield up when you fire at them – and you need the Sonic Bark to kill them. This reaches the parts other weapons cannot reach."

Like all the special weapons, the Bark is limited in number, so you only get about seven for every refill you pick up. There are plenty of other arms around, including a slide mine which you can chuck down hills and which freezes anything it touches. The best weapon, though, has to be the Puppy Multiple. "Puppies act as a smart multiple weapon. You can pick them up and generally they'll follow you, but they can get left behind if you run too fast. They fire when you fire, and you can position them to suit your attacking posture. You don't get them straight away, though: you might have to go out and find them on the world you're in, but you do get a bonus life and points for guiding them all to the exit."

With all these weapons and goodies to hand, you might think it's going to be a walkover. Not so: Braybrook has created a fiendish time limit which will have even the most stout-hearted of wolves shivering like a sheep. "I didn't want an artificial timer because that's a bit of a cop-out, so in each land you have seven days and seven nights to do the job. As you approach the deadline, things hot up and you get a warning. You can still carry on, but the game hassles you more and more as you run out of days." Worse still, the days get shorter the nearer you get to the hot countries...

Everything has been designed using a combination of ST and PC, with not a scrap of paper in sight. This is Braybrook's preferred way of working: "I have an idea, we do a basic spec, and we create some anim demos on

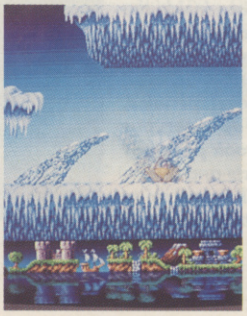
***THE GRAPHICAL LOOK** of the game has been a joint effort by Andrew Braybrook and Phillip Williams, as Braybrook points out: "I have the broad game design, but Phillip decides what to draw in the first place, and goes ahead and draws it. I then try and program what he comes up with."*

***THE FICTITIOUS** land of Scotland (where it nearly always rains and the local wildlife includes killer haggises and bagpipe spiders) is the first foreign land you'll encounter. It's split into three distinct sections: outside, inside a Scottish castle (with crocodiles in the moat, naturally) and an encounter with Nessie.*

***UNFORTUNATELY**, the wolf forgot to pack a ship in his rucksack, so the only way he can get from Scotland to the tropical forest is underwater. Here, various nasty fish and other subaquatic menaces attempt to turn him into an ex-wild dog. Fortunately, unlike most dogs, he's an excellent*

SOUND EFFECTS AND MUSIC

JASON PAGE is the man behind the four-voice music and effects during the game. The amount of sound hasn't been as much of a problem as deciding which effects and music to put in: "We've had to gauge the number of effects," explains Braybrook, "Obviously we didn't want a sound for every footstep a meanie takes." As a result, only important moments have sound accompaniment. The music was a slightly thornier issue, though: "At first I didn't want to do in-game music. *Rainbow Islands* taught me that you can drive people mad if you leave one tune going for too long. It's not so much the player that gets annoyed as everyone around him." Eventually, however, he was persuaded to put three-voice music in the background, with a different atmospheric tune on each world. "We've got a Scottish jig in Scotland, and a Christmas tune in the Arctic, beating drums in the Inca section, an Egyptian flavour to the last world, and gentle, quiet music for the undersea stage."



***THE QUEST BEGINS** in an arctic landscape, a place where the wolf naturally feels at home. Unfortunately, the power of the evil wizard is such that he's even sent his minions here...*

PROJECT: Fire and Ice

PUBLISHER: TBA

AUTHOR: Graftgold:
Andrew Braybrook (Programming)
Phillip Williams (Graphics)
John Lilley (Graphics, Mapping)
Jason Page (Sound)

INITIATED: Late 1990

CyberPaint. We tend to do our artwork on the ST because the ST and PC read the same disk – if we did our graphics on the Amiga, every time we saved them on DPaint we'd have to convert them to a PC-readable disk. Essentially we use Cyberpaint and our own STOS-written mappers to do all our graphics, then it gets ported to the Amiga through the SNASM link."

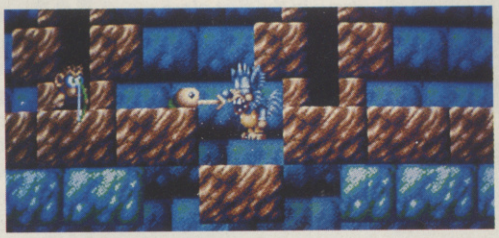
Even though the graphics have been drawn on the ST, the game itself is the first for which Graftgold has used the Amiga as the lead machine. "As a result we've tried not to pull any punches."

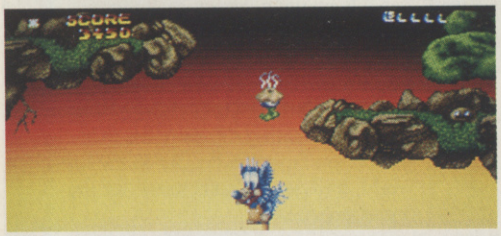
Graftgold's plans for the future lie in "a bunch of new ideas we've got brewing", and (hopefully) consoles: in particular, the promised 32-bit Sega machine is tickling Andrew's fancy at the moment. The team has some general aims, but they're also thinking about a conversion of their old C64 classic, *Uridium*, which "should run at 50 frames per second." If Fire and Ice does well, they might even consider releasing a data disk, which would feature all the technical tricks they wanted to put into the current version, but could find no excuse for, such as running parallax scrolling in the foreground and background together.

***THE SIXTH LEVEL** is devoted to bonuses; a welcome respite from meanie-bashing. You can't die, but you can tool up with lives and lots of points (including a hefty accumulator which could give you up to 100,000 points). But there's a nasty twist, as Andrew observes: "There are Griblets from Gribbly's which are trying to get everything before you. And things get in your way, too, including steaming apple pies on legs." Your bonus expedition ends if you fall off the rocks or reach the exits.*

***LIFE BENEATH** the waves is a piece of cake compared to the tropical forest. Here you can see the major aim of almost all the levels: to collect each one of six keys. As luck would have it, each of the keys is guarded by one of the wizard's lackeys – so you might not find that missing piece until you've killed everything on the stage.*

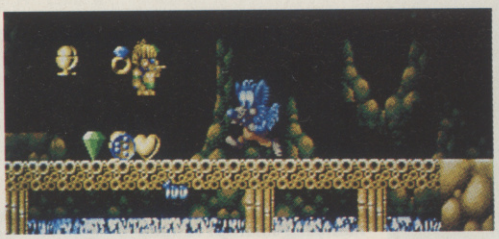
***THE GAME'S** difficulty level is not only determined by the increasingly tough time limit: as our lupine hero progresses, his weaponry is less effective. He can still unleash a mean volley of ice balls, but the closer he gets to the hot lands, the quicker they thaw.*





***THE GAME TAKES** place during the northern hemisphere summer. This means plenty of daylight at the beginning, but more equal lengths of day and night towards the end. The sunset might be pretty, but it's a signal that you're rapidly running out of time. A neat touch is that the sky fade differs from world to world.*

***THE FIFTH LEVEL** takes place inside the Inca temple, and features a "very nasty lava creature which spits all manner of nasty stuff at you." When you encounter these end-of-level meanies, you're likely to end up a nervous wreck. Braybrook promises "atmospheric sound effects and music. The main tune will speed up at moments of tension."*



***FALLING FROM** the bonus level you land in an Egyptian landscape, where it's time to meet the big cheese wizard himself. As you'd expect, there's a pyramid here, along with dancing Egyptians, mummies and fire creatures.*

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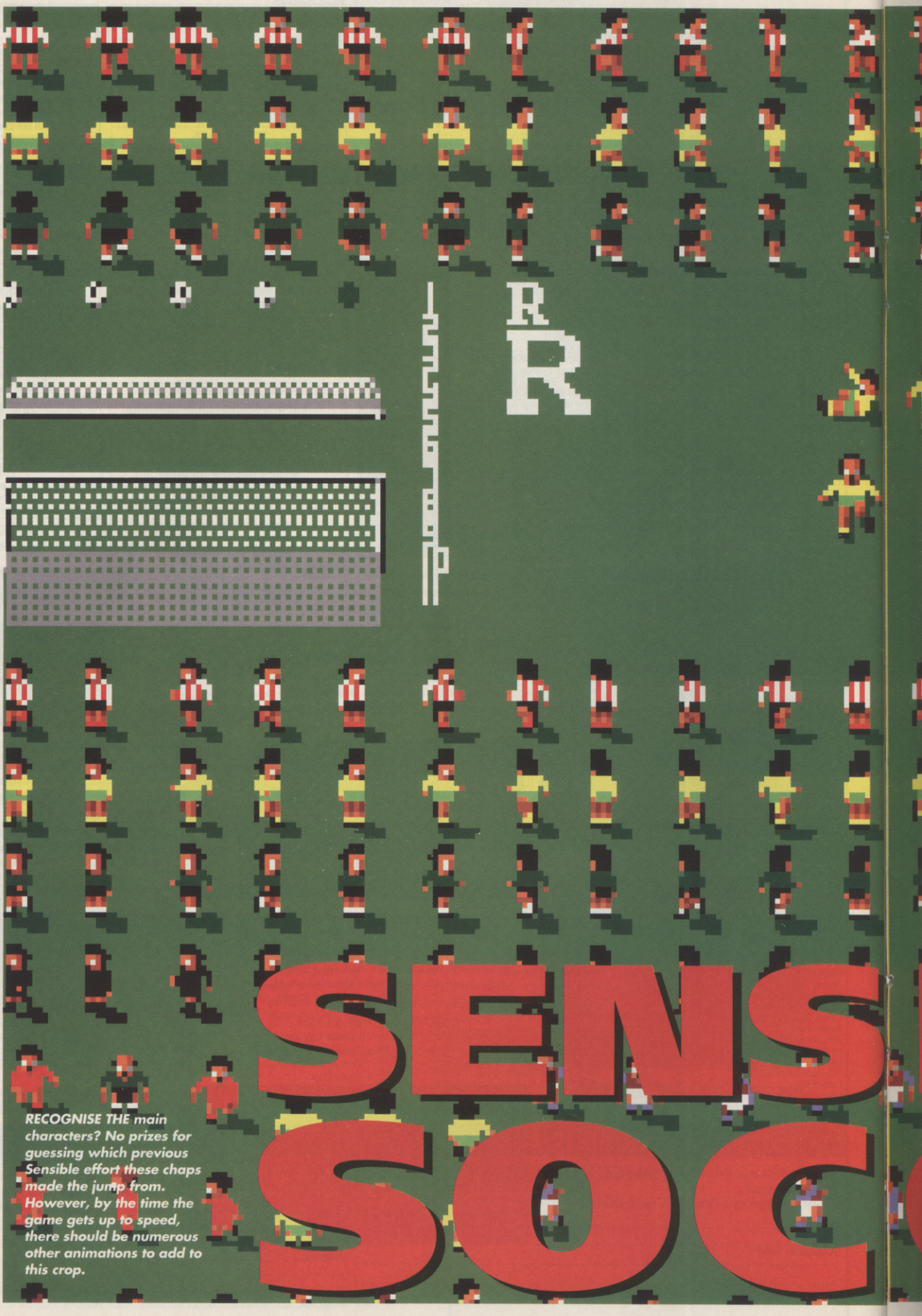
Sporting events look set to be a prominent feature of computer games this year. Ciarán Brennan kicks off with a look at a very sensible production.



RECOGNISE THE main characters? No prizes for guessing which previous Sensible effort these chaps made the jump from. However, by the time the game gets up to speed, there should be numerous other animations to add to this crop.

SIBLE CER

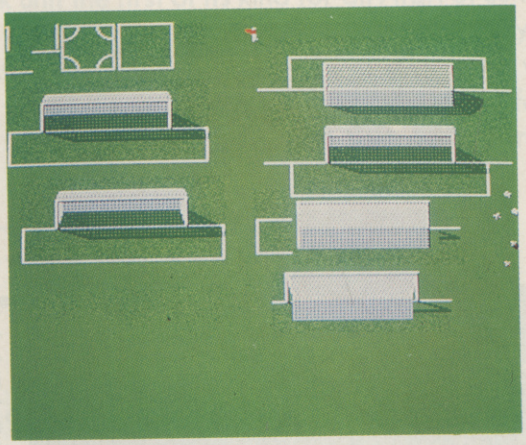
PROJECT: Sensible Soccer

PUBLISHER: Ocean

AUTHOR: Jon Hare (graphics and game design)
Chris Chapman (coding)
Chris Yates (additional graphics)
Richard Joseph (music)

INITIATED: October 1991

RELEASE: May 1992



OF COURSE, no game would be complete without the good old onion bag. Or would it? One of the ideas which the team discussed was including an option for a 'park' game, where these beautifully netted goals would be replaced by two strategically placed coats.

THE CHAPS' FAVOURITES, Southampton and Norwich, will be joined by 98 other teams: the final game will incorporate 64 club sides from all over Europe as well as 36 European national sides. Not only that, but the player can also create his own look: "In all, you can have four colours on a single kit," says Yates. "Two for the shirt, and one each for the shorts and socks." Note the original sliding tackle frames – thankfully these were one of the first elements to change.

"THERE ARE TWO GROUPS OF PEOPLE that we have to win over: the people who really like *Kick Off* – we've got to make them realise that our game is better – and the people who don't like Kick Off, who we've got to make things as simple as possible for." So says Sensible Software's Jon Hare, outlining the target audience for its forthcoming football game... just about everyone really!

With the forthcoming European Soccer Championship in Sweden on everybody's minds, every developer in the country is currently looking at bringing out a game to cash in on the event. However, one problem they'll all have is that everything they do will inevitably be compared to Anco's 'greatest footie game ever', Kick Off 2.

Never one to leave his own trumpet unplayed though, Hare reckons that Sensible's efforts will give that classic a run for its money. Firstly, he points out that the entire team are Kick Off fanatics, so they at least have a good idea of what they're up against, "...and besides, we're not exactly new to this either," he continues. "After all, we did *MicroProse Soccer* [the classic 8-bit footie game] and got quite a few good reviews for that."

Hare and his partner, Chris Yates, have always wanted to do a 16-bit soccer game, but it was only during the final stages of the development of *Mega-lo-Mania* that they made up their minds that it would definitely be their next project. "We played a lot of Kick Off 2," says Yates, "but after a while we found that we were getting tired of the things that were wrong with it: the bugs, the fact that you slide tackle when you don't mean to and that you can't see enough of the pitch to plan your moves in advance."

Putting their heads together, the team decided that they needed a game that was instantly playable, but with enough to learn to keep it interesting for some time. They also came to the conclusion that they had to concentrate heavily on the presentation: "We wanted it to be that playing Sensible Soccer was more like watching the telly than playing a computer game," says Hare.

Part of the way to achieve this was to provide spectacular sound effects: "We're going to do some decent samples of kicking sounds and some real-life crowd samples which will change with the mood of the game. If, say, you've got a red team playing a yellow team, then the red fans will start to get excited when their team plays well – not only that, but if you're playing in Italy then you'll get drums and firecrackers and stuff like that and if you're playing against Sheffield United it will be really quiet."

But it would be wrong to give the impression that it would only take a few good sounds to keep the chaps happy. Yates takes up the thread: "Graphically, we wanted to improve on Kick Off too, so that you could actually see what your players are doing." At the current stage of development, the players look like

PROJECT: Sensible Soccer

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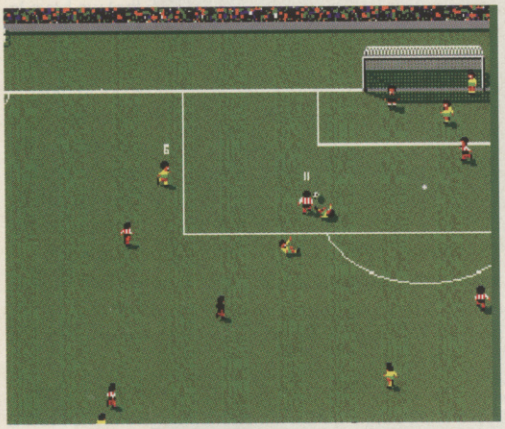


AND NUMBER 11 must score! But no! A beautiful sliding tackle robs him of his moment of glory. Sensible Soccer is already playable to a degree but needs a lot of presentation work before it's ready for public showing.

they've just been signed on a free transfer from Mega-lo-Mania, but they're not quite finished yet: "There are header frames to do," explains Hare, "and throw ins, diving headers, overhead kicks... the trainer is even going to come on with his magic sponge when a player goes down."

Despite the efforts being ploughed into the presentation, the team realise that playability is what it's all about. As you'd expect, Hare remains confident: "The reason that we feel that this game is going to supersede

MORE GOALMOUTH ACTION, only this time it's on a slightly less salubrious surface.

Kick Off, is because Kick Off has set its path – we know what control system the next version will have and they can't really change it because it's too much part of the game. What we're doing is almost the next step forward – but Anco can't do that because then it wouldn't be Kick Off any more if they did. Our game is going to be like a marriage between the best bits of Kick Off, the best bits

All events which aren't directly related to kicking the ball are taken care of by use of this unique 'dugout' feature, which can be called into view whenever the ball's gone out of play. "It's really simple to use," says Yates. "You just click on the manager to make a substitution or change tactics, or click on the trainer to treat an injured player." By the way, don't some of those players' names look a little familiar?

of *Speedball 2* and a few of our favourites from MicroProse Soccer. The best games are always mixtures of other successful games."

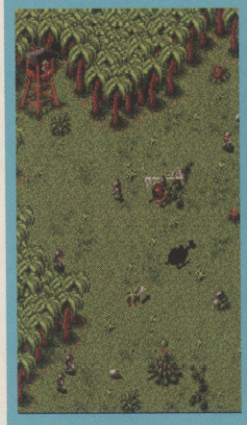
However, what will really set the game apart and win most of its fans will be the masses of options. The team set-ups, for example, will be almost limitless, including a choice of kit between plain colours, stripes, hoops and different coloured sleeves (like the old West Ham kit); any team will have both a home and an away kit. Not only that, but each of the players can be individually named and there will be three different graphical styles of player to choose from: blond white players, dark-haired white players and black players – so you can authentically recreate your favourite team or even include all of your mates.

This naming of players won't be purely cosmetic though, as Hare explains: "When you score a goal, the computer will log which player scored and later on when the score is flashed up on the bottom of the screen, the time of the goal and scorer's name will appear underneath it.

"As you'd expect, action replays will be a vital element, but once again there will be a twist – each time you watch a move or goal again, the sequence will be stored so that at the end of the game you can play them all back again as match highlights. Unfortunately, technical problems limit this to 10 highlights, but what do you want, *Match Of The Day*?

And so finally, they get around to explaining just how the game's mechanics will operate. Hare begins: "Each player is given a part of the field which he 'patrols', then, depending on where the ball is on the field, he'll get as close to it as possible within his own boundaries. There are two players who are free from this restriction, the player who actually has the ball, and a supporting player who moves with him. Once they lose the ball they become 'deselected' and move back to their area."

And what about actually controlling the ball? Yates explains: "It's simple enough really, just a short tap on the button for a pass and a longer press to shoot the ball – however, we haven't got all of the aftertouch in yet, which should add a little spice."



AND THE REST...

What do you mean late? *Wizkid* was always due out at Easter. What's that? Oh! Last Easter! Well, better late than never: the Sensible masterpiece of abstraction is finally ready to roll. It would be giving the game away to let you know what the final sequence is, but suffice to say that fans of the classics won't be disappointed if they make their way through to the end of this one. Those of you who are really sharp may have noticed that the picture isn't exactly like every other Wizkid picture you've seen before. That's right! That's because it's not from Wizkid at all – this is an exclusive shot of another Sensiproject, *Cannon Fodder*, a multi-directional blaster which is currently in its early stages.

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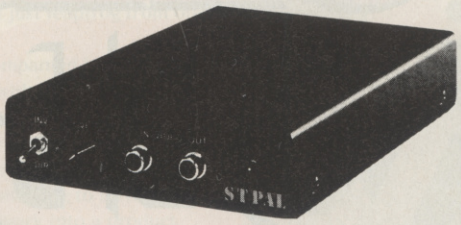

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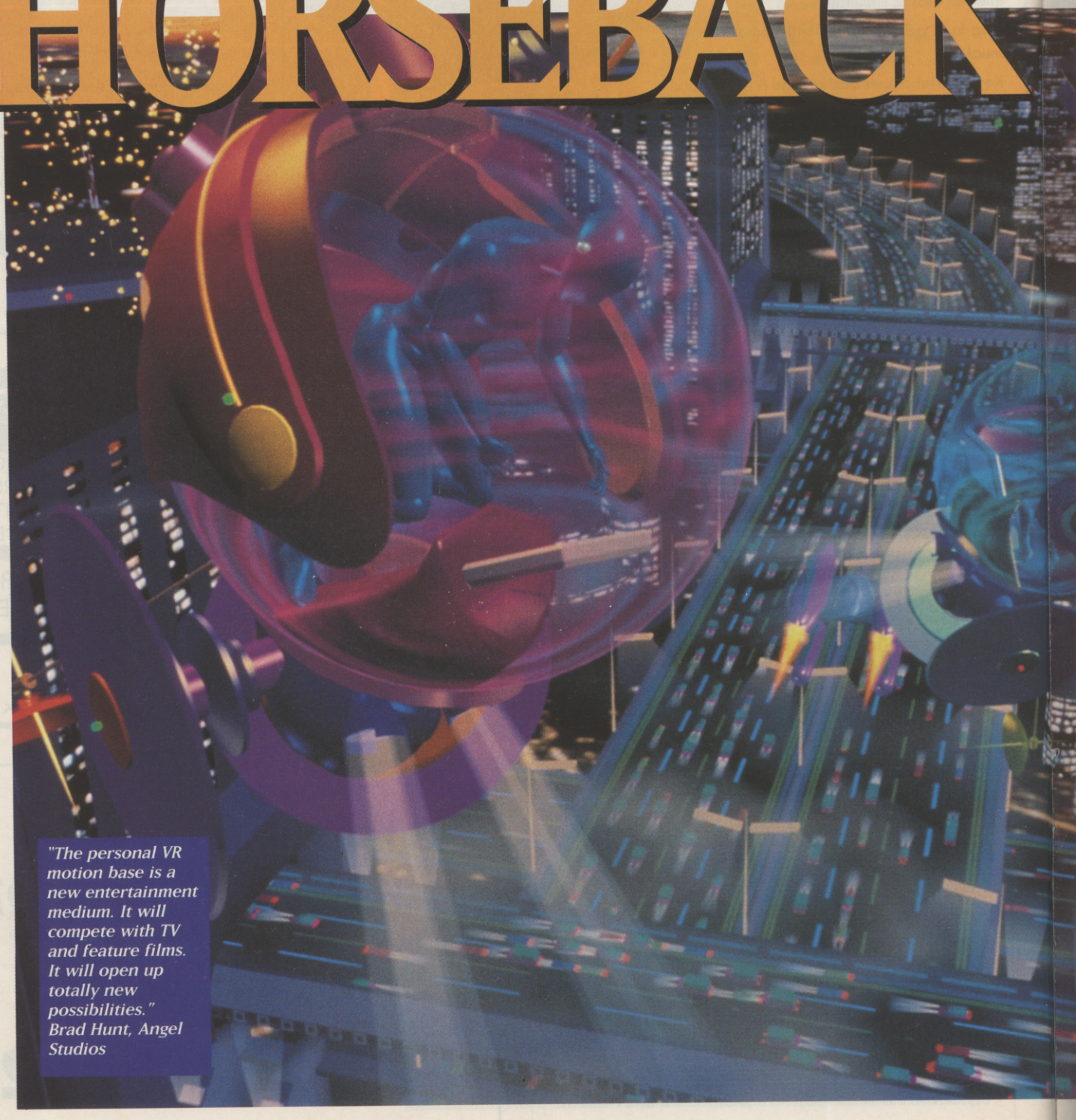
THE One FEATURE

The cybersketchers at Angel Studios are fed up with doing it on screen, so they've decided it's time to start engineering for the real world. Steve Cooke gets all shook up about the Solopod...

ANGELS ON HORSEBACK



"The personal VR motion base is a new entertainment medium. It will compete with TV and feature films. It will open up totally new possibilities."
Brad Hunt, Angel Studios

Angel Studios' creative talent Brad Hunt is Fed Up. He's just finished eight minutes of state-of-the-art animation for The Lawnmower Man – Hollywood's first major feature film about Virtual Reality – and it took him and his colleagues about a month per minute to put it together. The footage is superb and the critics are howling for Oscars. Hunt, bathed in Californian sunshine, looks as if he might burst into tears at any moment.

"It's just so much WORK!" he sighs, "It's really difficult. It's tough. It's hard. And after all that sweat, the stuff's used only once. We need to build a long-term business here, not just leapfrog from one project to the next. What's the answer?"

There's a loud shriek from next door, accompanied by a derisive hydraulic hiss. Something falls on the floor with a loud thud. It sounds human.

"What we need," says Hunt, casting a homicidal glance at the wall, "is something to turn our animation work into a product that can be sold over and over again. If we put so much into something, we need to make more money out of it. It's as simple as that."

There's a long pause, punctuated by what sounds like a huge metal cat pouncing on inflated plastic mice in the next door room. Hunt looks awkward: he wasn't expecting my arrival today and he was too courteous to turn me away. We sip our decaffeinated coffees politely. Suddenly the silence next door is even more menacing than the sounds that preceded it.

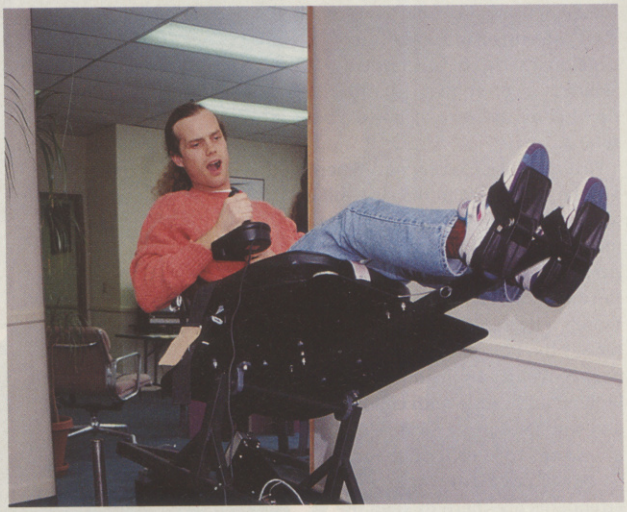
After a hiatus of at least 10 seconds, which is a very long time in California, Hunt looks up from his coffee and smiles at me innocently. "Are you," he asks, "susceptible to very high G-forces?"

He's going to show me – but he's going to make me pay...

"Everyone's into simulators nowadays," comments Hunt as we head next door, "but no-one's concentrated on single-person motion bases. We have the experience in co-ordinating movement with vision; sound is pretty easy to deal with. We're ideally set up for something like this. It's my Pet Project..."

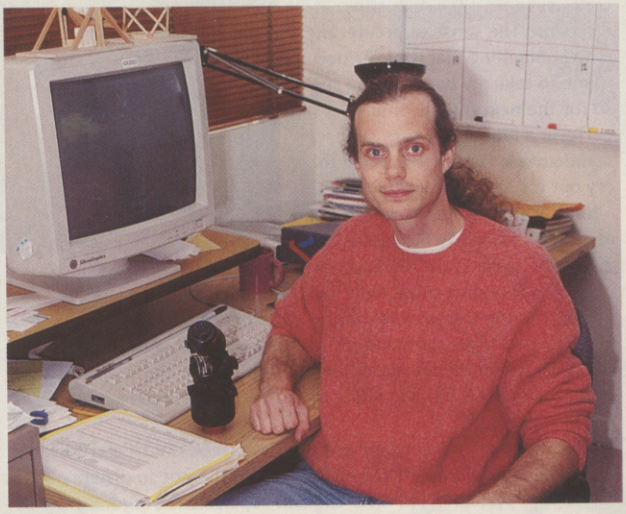
The Pet Project stands in the middle of a large room and looks hungry. It's called Solopod, Brad tells me, and it immediately makes a very poor impression on me. That's because its seat is set very high off the floor and it's busy tossing one of the Angel Studios testers around like a Barbie doll on a rhino with a hormone problem. Mostly, however, it makes a poor impression because I know it's my turn next.

"We've designed Solopod for higher performance," Hunt points



Brad Hunt enjoying a brief flight on Solopod. "This is an opportunity for us to recreate some of the excitement of the nightclub. At the Sim Center, we could have conductors, maybe even DJ's!"

Vertical movement is provided by a scissor-like mechanism that is astonishingly efficient: but Angel is thinking of substituting hydraulics for even better performance.



Brad Hunt at his workstation. The company uses Silicon Graphics equipment to generate state-of-the-art animations for film and television. Don't miss The Lawnmower Man, out here in the UK this summer.

out. "Our objective is to develop a totally new arcade experience. We'll then use our software skills to develop a series of blueprints for a simulation centre that will offer the first full-motion virtual world safaris."

Virtual safaris? Surely not. Where are the headsets and the case full of smart drugs? All we have here is a monstrous Metal Mickey. "We've decided not to go for headsets at the moment." explains Hunt, "First, there's a hygiene problem and then there's the Poison Theory (see panel). We need something that will be kind and gentle with children and won't require a dozen attendants to keep it on the leash."

I do not point out that usually the attendants are there to keep the kids on the leash. Looking at the Pet, however, I reckon he has a point.

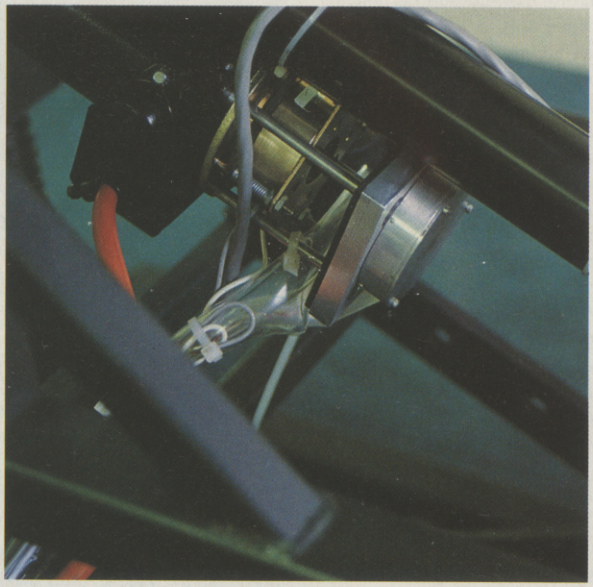
Safety first! Fail to strap this on, and you'll be scraped off the ceiling.

Solopod is still in the early stages of evolution and lacks a visual display panel. To project a virtual world environment for the user, Angel is developing software to run on simple NEC LCD projectors which give a high quality, hi-res display. Having seen their computer graphics in The Lawnmower Man, it's a fair bet that, when you strap yourself into the Solopod, you're going to be in for a surprise.

"Up you go," says Hunt, jovially. I'm not too happy about this. "It's a bit high up, isn't it?" I enquire, thinking that even if they don't have any smart drugs, a stupid one would do. Scotch, perhaps.

"Yes, higher performance," jokes Hunt, "Now, strap yourself in, then grab the joystick. There are three degrees of freedom here, so you'll be moving up and down, and tilting left, right, forwards and backwards..." He moves over to the PC which is linked by a vast cable to the Solopod's base. "OK, you're on line..."

I push the stick forward gently. A mistake. I should have pushed it forward very gently. With sickening speed I'm catapulting upwards, my spine bending gracefully through about 180 degrees. In my haste to pull the stick back, I find myself corkscrewing in the opposite direction. The sense of acceleration is so compelling that it never occurs to me to take my hand off the stick, so for the next few seconds I perform a number of very silly manoeuvres. I'm far too proud to cry out for help. I scream instead.



Current control mechanisms on Solopod may be bulky, but their extremely precise and surprisingly quiet.

Hunt, curse him, pays no attention at all. This is clearly his revenge for my unauthorised visit. For the next few minutes, I'm condemned to a dynamic bonding ritual with half a ton of carbonised steel.

And blow me if after a minute or two I'm not having the time of my life! Having got the knack of the controls, and with Hunt standing beside the Pet describing their plans for the visual displays and the software, I'm beginning to see why he gets so excited about it all.

What all current entertainment platforms lack is a true synthesis of sound, motion and 3D vision. One day in the not so distant future, this system could offer such an experience. Forget R360 and join the queue for Solopod.

Technoproblems

Synthesising sound, motion and vision is a sophisticated art that many are trying to learn and few have mastered. The trouble is that you need expertise in three very different areas: sound technology, animation and graphics modelling and engineering. Then you have to combine these skills with a fourth: the ability to relate cues for all senses to each other.

Get it wrong and the results are at best nonsense and at worst disorienting and even dangerous. "The problem at the moment," points out Hunt, "is that people really need to do much more research into relating motion-based systems to visual cues. The army has been really busy in this area with their helicopter simulators, but there are still a lot of unanswered questions."

For example, why do people frequently suffer nausea and sickness when wearing VR goggles in conjunction with a motion base? One possible explanation put forward recently, the Poison Theory, suggests that the brain interprets bizarre visual cues as a symptom of poisoning and induces a reflex vomiting attack to clear the supposed cause.

Then there are more subtle interface problems. "How do you use the motion base to simulate walking," asks Hunt, "and what about hand cues? Imagine a sword fight. How do you use a lever to control a sword that needs to stop when it's pushed up against a breastplate?"

Of course, advances have already been made. Anyone who's been on Disneyworld's Star Tours, for example, will have experienced the effect of 'wash out', when a motion base with a limited range of movement can simulate, in conjunction with visual material, a prolonged surge in any direction. "The trick," explains Hunt, "is simply to let the base give the initial impetus, then allow the visual cues to take over. The brain is completely fooled." Regular visitors to Star Tours, however, will know that the brain soon cottons on to this, so VR designers have to avoid repetitive wash-out effects in their scenarios.

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GO

THE One FEATURE

There are standard board games, there are three–dimensional board games, there are computerised board games, there are even board games without boards. Paul Presley takes a look at the next step for Snakes & Ladders... video.

VIDEO

BOARD GAMES HAVE COME a long way since the early days of *Snakes & Ladders* and *Ludo*. Gone are the days of simple dice rolling and counter moving, giving way to complicated scenarios and plastic gimmickry. As generations passed, board games have evolved to meet the consumer's needs. The 1970s saw the advent of simple technology in games, such as the buzzing red nose of *Operation* and the mechanical mayhem in *Mouse Trap*. With the 1980s and the arrival of the yuppie came games that matched the 'dinner party' feel of the decade. *Trivial Pursuit*, *Pictionary* and the like all helped couples gather at each others' houses for evenings of television–free fun. In the late 80s and early 90s, the age of fantasy and sci–fi has become prominent, with companies such as Games Workshop and TSR heading the pack and bringing forth hordes of plastic figures and all–out action.

Throughout all this, there has been one medium which hasn't really been utilised, despite there being facilities in millions of homes worldwide – video. Not, that is, until Australian children's TV presenters Brett Clements and Phil Tanner (collectively known as A Couple A' Cowboys Ltd) developed *Atmosfear*, the world's first video board game. Previously responsible for such 'cult' hits as *Dare* and *Brit Quiz*, the two guys started working on the games in 1989, spending a total of two years working, designing and re–designing the game until they were happy with the results.

They weren't the only ones happy with it: when the game was released in Australia back in 1990, it rapidly outsold every other board game on the market, including such notables as Trivial Pursuit and Monopoly. In America, Atmosfear has already sold over one million units and Spear's Games are predicting this figure to rise to five milljon by the end of the year.

THE GAME

So what's Atmosfear like as a game? The most immediate answer that springs to mind is 'very strange'. The game is designed for three to six players (although, as with most board games, it's infinitely more fun with large groups) and it's suggested that you play the game in a dark room with an absence of external noise. The components are far from outstanding, but they do the job and in the heat of play the last thing you're likely to worry about is the flexibility of the cardboard. Atmosfear comes with a dark and moody game board, a huge pack of cards (split into three packs – Time, Fate and Chance), six coloured tombstone–shaped playing pieces with slots for six numbered squares to be inserted, a 'heads and tails' coin, a set of nightmare cards that are used by each player to describe his or her own worst fears, a cloth bag, the dice and a E–60 video cassette on which lies the crux of the game.

Each player randomly picks a playing piece and a number from the bag and sets their piece on the relevant gravestone on the board. Next, everyone writes their worst fears onto their nightmare cards and places them at the centre of the board. These come into play at the end of the game, when the player who finally reaches the centre of the board has to pick the top card off the pack and hope it isn't his, otherwise he's out of the game (all that way for nothing). The rest of the setting up procedure is pretty normal: the cards are shuffled, the keys are separated and put at the side of the board and the video is placed in the VCR and started.

The aim is for each player to move around the outside of the board, collect six keys and make it to the centre to win (unless their nightmare card is picked). Cards are collected along the way, to be played at relevant times. By itself, this wouldn't be such a bad game, a little basic, but certainly quite enjoyable on the odd Sunday afternoon. It's the video that makes the game infinitely more interesting though. The game starts when the video begins and from that point, you are not allowed to pause, rewind, fast forward or stop the tape without being banished from the game (although with each game taking anything up to an hour to play, it's more than reasonable to allow the pause button to be pressed for trips to the loo or for refreshments etc.).

The taps starts with the game's host – The Gatekeeper – welcoming you to his world and briefly outlining the rules pertaining to the use of the video. Basically, the video acts as the game's stopwatch, with a timer ticking up from 00:00 to 60:00 (the game's finishing point where all players are deemed to have lost and the Gatekeeper wins). At random intervals the Gatekeeper pops up, getting progressively uglier every time as his face starts to melt away and his eyes sink back in their sockets. It's worth noting that the special effects (and indeed the whole video)

GAMES

are very professional. The Gatekeeper starts out looking like a wise old man and ends up like something out of Night Of The Living Dead (hence the PG rating for the video).

Whenever he appears, the players have to stop what they're doing and obey his commands. These can be anything from "The player with the lowest number receives a free key" to "Everyone on a gravestone square is sent to the black hole (a kind of banishment zone where you are kept until the host lets you go)". One slightly embarrassing aspect about the video is that you often have to answer the Gatekeeper by saying specific phrases such as "Yes my Gatekeeper" to the screen.

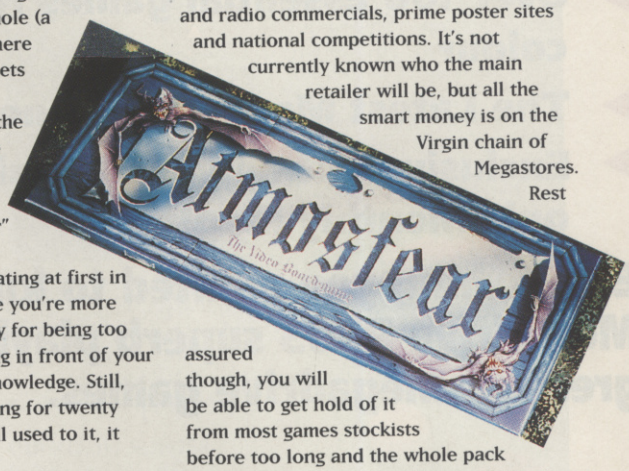
This can be a little humiliating at first in the early stages of the game you're more likely to be punished simply for being too embarrassed to say anything in front of your friends than by a lack of knowledge. Still, once everyone's been playing for twenty minutes or so and you're all used to it, it fails to be a problem.

The Time cards add another dimension to the game, relying as they do on the holder performing certain actions at specific times (determined by the on–screen counter). Cards such as "At 50:30, when you see the full moon on screen, scream loudly and any opponents you scare must give you all their Time cards" guarantee that players will be jumping out of their seats when the person next to them suddenly screams down their ear and it all really adds to the fun.

THE FUTURE

Atmosfear is fun with groups of four to six and even though the actual game is a little basic, there's plenty of scope for future products. There are already at least six other titles on the cards, each an add–on pack for the original game, starring each of the characters that the players control here. The first of these will star Baron Samedi, the rock and roll zombie, and should contain plenty of music to help add to the (pardon the pun) atmosphere created.

Atmosfear will be launched in this country in May and will be backed up with advertising in the national press, television and radio commercials, prime poster sites and national competitions. It's not currently known who the main retailer will be, but all the smart money is on the Virgin chain of Megastores. Rest assured though, you will be able to get hold of it from most games stockists before too long and the whole pack will probably set you back around £25–£30. The add–on packs will start appearing around August and to compliment them, you might even be able to purchase the video's musical scores on tape or vinyl.



It probably won't be too long before the other major games manufacturers catch on to the idea (particularly if Atmosfear is successful) and will start to produce their own versions of video–based games. They probably won't be time-based games though as A Couple A' Cowboys Ltd has copyrighted the video clock idea, but what's the betting that sooner or later you'll be playing versions of *Monopoly* where on–screen estate agents try to sell you property or Trivial Pursuit that includes questions on film clips?

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From Space Invaders to Populous, from a Commodore PET to a Commodore Amiga, Peter Molyneux has been programming games since time began. But what does he play in his spare time?

THE One FEATURE

"My Ideal Compilation"

PETE MOLYNEUX

A MAN WHO'S RESPONSIBLE for the likes of *Populous* and *Powermonger* can hardly be called a stranger to programming, "I always wanted to be a games programmer, ever since I saw Space Invaders," Molyneux explains. This initial encounter led to him racing home and attempting to make the game on his own computer, an ancient Commodore PET machine (which existed even before the C64). "It didn't have any graphics, and was really chunky." Not the best specifications for a computer game. Unlike most other programmers, he didn't take the usual route to today's 16–bit machines either (the ZX80 followed by the ZX81 etc.). He went through the Acorn and BBC machines to get experience in the programming world.

"I had a passion to start my own business," Molyneux says, "when someone asked me to do it with them, I leapt at the chance". The first thing he wrote however, was a another database package. "As I finished that, 16-bit computers were heading towards the games market, so I made Populous". His next project wasn't too inspiring either, a business shoot 'em up game that successfully sold two copies! It's a wonder he made it at all.

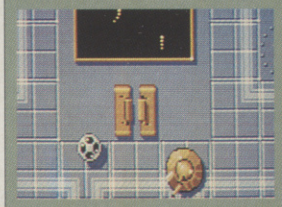
After these less than enterprising ventures, you might be thinking what else can he do wrong? Quite a bit actually. Molyneux tends to embarrass himself at every industry event going.One such occasion was when he was over in Japan, "I was in the middle of a paintball game, and running away from a horde of Japanese, when I sprained my ankle. I dragged myself off, while being shot to death by these Japanese."

Unfortunately, it doesn't end there. At one of Electronic Art's presentation evenings, the president of EA came up to him for a chat. Not knowing who he was, the luckless one promptly retorted, "I can't talk now, I'm too busy". He was actually arranging which pub he was going to that night! Not the best of impressions when you're trying to promote your latest blockbuster.

Since then, Molyneux has purely concentrated on the games market, and not the p**s–ups (even though he rarely misses one). "Games are becoming more difficult and complex, people are spending more time on them," he says, "I hope games go towards the Virtual Reality side, with more interaction".

PARADROID
Published by: Hewson
Released: 1986

No compilation would be complete without this all-time classic. Andrew Braybrook's superlative game of robots, space ships and bizarre electronic grappling



matches was a massive hit on the C64 and was almost as good on the 16–bit machines (released as Paradroid '90 by Hewson).

● "I kept my C64 to actually play this... an original and completely brilliant game."

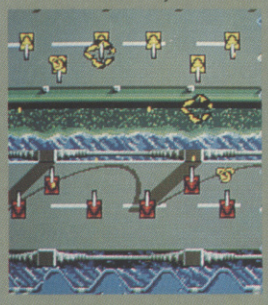
WIZBALL
Published by: Sensible Software
Released: 1987

Wizball is in a league of its own. No one had made a game quite like it, and no one ever will. The C64 version is Pete's personal favourite, and I agree. The idea is to guide a strange green ball around various levels, collecting coloured drops to mix into magic spells (naturally, something this bizarre could have only come from those wacky guys at Sensible Software).

● "Innovative game control, a real feel of responsiveness... nice smooth wonderful gameplay, and I managed to finish it."

BATTLE ISLE
Published by: UBI Soft
Released: 1991

Battle Isle is fairly new to be included in an ideal compilation, but it's in managed to secure a place with Peter already. Possibly the most successful French strategy game since North And South, Battle Isle sees you commanding an entire army of futuristic tanks and weaponry, taking on an equally well–equipped force controlled either by a



computer or another human.

● "There's nothing stunning about it,it's just a really fun two player game. I actually managed to finish it (one of the few games that I have)."

DUNGEON MASTER
Published by: FTL
Released: 1989

The role–playing game to beat all role–playing games. Dungeon Master set the standards for all of the many first–person,

three–dimensional, dungeon delving games that followed. It's still one of the most highly regarded games ever, namely because of it's unique interface and completely absorbing gameplay. Atmosphere was pumped out at such a rate, you'd think FTL (the game's creators) was marketing the stuff.

● "The user interface still hasn't been surpassed by it's clones. It got so many people playing role–playing games that wouldn't normally play them."

JIMMY WHITE'S WHIRLWIND SNOOKER
Published by: Virgin
Released: 1991

Archer Maclean's most excellent snooker game definitely deserves a place in anyone's compilation, Peter's is no exception. The speed and handling of everything on the table is amazing and the sheer professionalism of the product just shines through every time you make a break. Archer has thought of everything that a snooker player could possibly want in a simulation, including an

almost unlimited amount of viewpoints, a trick shot designer and little faces for the balls whenever you take too long over a shot.

● "Really, really cleverly designed user interface... uses 3D more than a simulator does... I really respect the game... I play it more than any other two player game."

PIPE DREAM (on the Gameboy)
Published by: Assembly Line
Released: 1990

The 16-bit version of Pipe Dream is obviously Pipe Mania. This in itself was successful on it's release (even featuring on one of our cover disks). Now it's on every format you can think of, including Nintendo's ultra–popular Gameboy. "If it had come out before Tetris, it would have been more widely played... it has all the essentials of a really great puzzle game."

Finally he adds, "Elite should be in the list somewhere, but there wasn't enough room to put it in".

Do not be alarmed. CLICK has been sent to this planet to *kick* computer games magazines into the '90's. CLICK is a mag on video. Scorching reviews on the *hottest* new 16 bit games. Competitions that'll *blow* your techno minds. And, get this, *£5 off* your fave game featured in every issue. If it matters it's *in* CLICK, or should we say *on* CLICK. *Get it? You should.*

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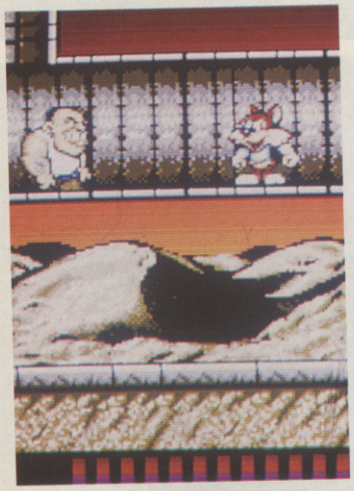
REVIEWS

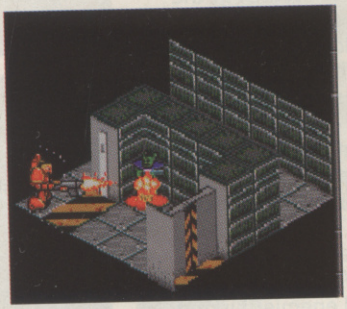
APRIL 1992

46 TITUS THE FOX (Palace/Titus)



48 ELVIRA THE ARCADE GAME

50 SPACE CRUSADE (Gremlin)



52 LAST NINJA 3

PARASOL STARS (Ocean)

54

58 RACE DRIVIN' (Domark)

Who, what, where, when, why and how. Everything you ever wanted to know about the latest games that others couldn't tell you. Here at The One, we strive to bring you the most informative guide to whether or not you should part with your cash. Our unique reviewing style lets you feast in the quality (high or low) of the graphics, while our expert gamesplayers tell you everything else. Why bother with expensive imitations?

GRAPHICS

Do the reds go well with the blues or do you just get a purple haze? Quality counts as well as quantity.

DURABILITY

Will it gather dust after a few weeks or will it be in and out of your computer so often it gets dizzy?

SOUND

A test of quality and aptness. Does it suit the mood or do you get brass bands during a funeral?

PLAYABILITY

Does it handle like a Ferrari or a Skoda? Is it a prize marrow or a prize turkey? This is the big one.

OVERALL

All the rest combined and then some. This is the one you should listen to, it means business!

WHAT'S TICKLING THE TEAM

PAUL PRESLEY

Prez has been a very busy chap this month. He suddenly realised that there was no editor, so his brain went into to overdrive. We only saw him once, and that was when he emerged to have a cup of coffee. Space Crusade was the only game that we managed to find out of his games playing hours.

JOOLS WATSHAM

Where's Jools been? He's worse than Prez. We heard him muttering something about *Impossible World*, but when it comes to games playing, he said: 'I just haven't had time for such luxuries, DPaint is taking up all of my time'. Yes, you've guessed it, Jools has been busy drawing away on DPaint, coming up with more sprites, platforms and all of the other things that go into a game!

BRIAN NESBITT

Wow, Brian has actually been seen around the office. Even though he's been sitting around, playing on his GameBoy. Mario, is the game that has taken up all of Bri's hours - apart from the occasional game of Kick Off 2 with Jools and Prez, of course. Brian boasts the 2-1 win over both Prez and Jools - sad really!

He's furry, he's fast, he's lost his fiancée, he's...

TITUS

TITUS THE FOX
Titus

PRICE
£25.99

OUT
NOW

GRAPHICS 86%

SOUND 89%

DURABILITY 88%

PLAYABILITY 84%

OVERALL
87%

TITUS IS A FOX, and a fairly energetic one at that. His life is going quite well – until his fiancée is kidnapped by some evil bandits while on an assignment in the Sahara desert in search of the desert fox for *Fox & Locks* magazine. Now you must take the role of Titus and go in search of your beloved one.

This entails going through 15 levels of fighting thugs, fish and other meanies, while collecting energy bonuses and secret codes, which allow you to skip onto a further level.

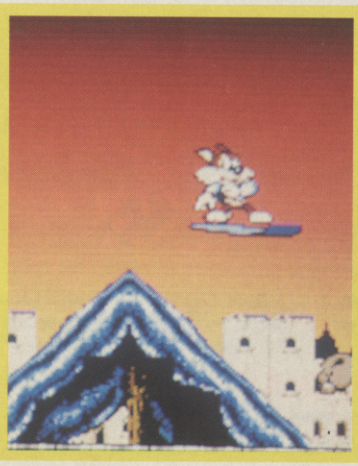
As in *The Blues Brothers*, there are traps and enemies lurking around every corner and you'll have to contend with rising platforms, secret rooms and impassible gaps, all of which require different means to pass them.

You can explore all levels thoroughly, returning to the same position more than once (just in case you forget something). Make your way to the end of each level, simply by... surviving!

TITUS ISN'T ACTUALLY armed with anything, but he's got a great throwing arm. By picking up various items that are left lying around, you can in turn throw them at the enemies. Some objects bounce back to you, so it's a good idea to hold onto these as long as possible.

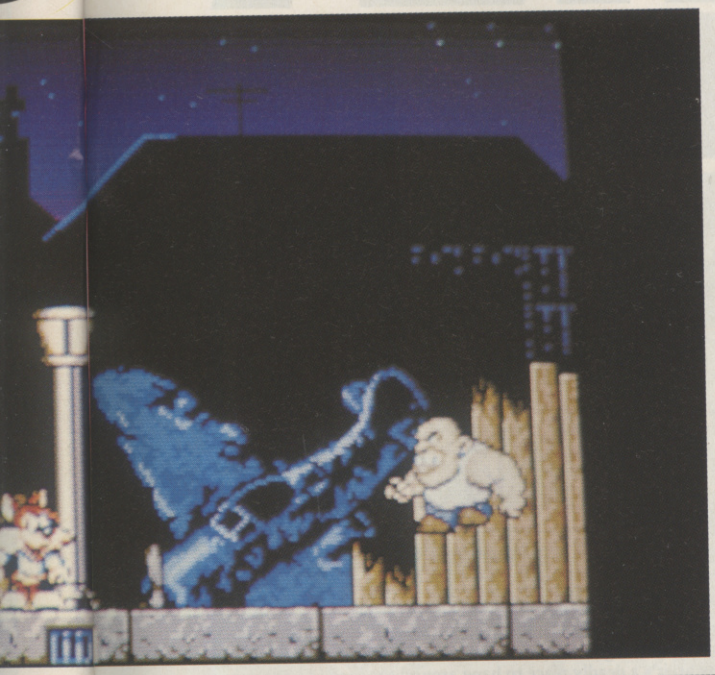
IN EVERY LEVEL there's a padlock and a lamp to be found (there are sometimes more than one of each). The padlock acts as a restart point and the lamp rewards you with a code which enables you to go straight to this point at a later stage.

THE EGYPTIAN LEVEL is one of the better levels. It has a few handy gadgets, the best of which is the magic flying carpet. This enables you to fly from a great height and glide safely to the bottom, killing a few of the bad guys on the way.



ANOTHER IS the bouncy ball (this also appears on other levels) which returns to you after you've thrown it and allows you to use it as a trampoline – which is useful when you can't jump high enough to reach a platform.

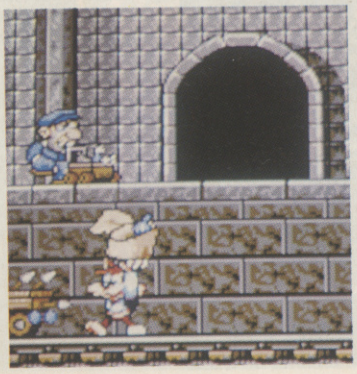
S THE FOX



GUIDE our little friend at neck-breaking speed through the levels, avoiding meanies like Baldy here. If you so much as touch him, you can say goodbye to an energy cell (energy can be replenished by collecting the fancy blocks, which are dotted around all over the place). Not every level is what it seems: if you pull down on your joystick in front of some doors, you enter a secret room – keep your eyes peeled.

A PART OF THE Egyptian level involves speeding around an array of pipes. Follow the numbers and you should reach the end safely. Take a wrong turn and you'll be boiled!

SKELETONS ARE just one of the nasties in this level. Watch your head, because they appear from everywhere. Other things to look out for are the fire balls that are spewed out from the fire beneath the bridge. A bit of cunning thinking is required to make it across a large gap (hint: use the springy thing).



EVER BEEN to a warehouse party? Well, here's your chance. No, this one isn't illegal, but you're definitely not invited. In this warehouse, squiggling worms come in their hordes to pester you: once they're on the same level as you, they're impossible to hit, so get them when they're on another ledge. At the bottom there's a mine shaft, which has mine carts racing along a track: these are very tricky to dodge, so just throw something at them.

THE WORD

AS SOON AS you clap your eyes on this, you'll immediately see the similarities with *The Blues Brothers* and *Rick Dangerous*. The graphical style is that of the former and the gameplay bears some resemblance to the latter. The main character, Titus, is brilliantly animated, both when running and when standing still (giving you the 'c'mon, what are you waiting for?' look). Other sprites are equally as impressive in look and animation. The in-game tunes are great, giving a real sense of atmosphere which, coupled with the spot effects, make the overall sound brilliant. Despite the little furry creature's speed, he's easily controllable – and, if you're a real wimp you can slow him down. The speed does lead to some very tricky moments though, especially when you need to judge the pin-point positioning of a landing on a ledge. Titus' biggest strength though, is in the amount of thought that's gone into the game's design. The fact that almost every object can be used is so many different ways, the sheer variety of transportation available to the cunning little fox and just the intelligent layout of each level makes the whole thing such a joy to play. *Titus the Fox* is a very playable and fun game and is an excellent follow-up to the superfluous Blues Brothers. Titus looks set to become the Delphine of platform games.

Almost as good as The Blues Brothers... almost

Jools Watsham

THE One REVIEW

Elvira's a gal with two outstanding... assets, her knowledge of magic and her amazing agility. Both are put to good use in this particular platform game.

ELVIRA- THE ARCADE

ELVIRA- THE ARCADE GAME
Flair Software

PRICE
£25.99

OUT
NOW

GRAPHICS
93%

SOUND
85%

DURABILITY
76%

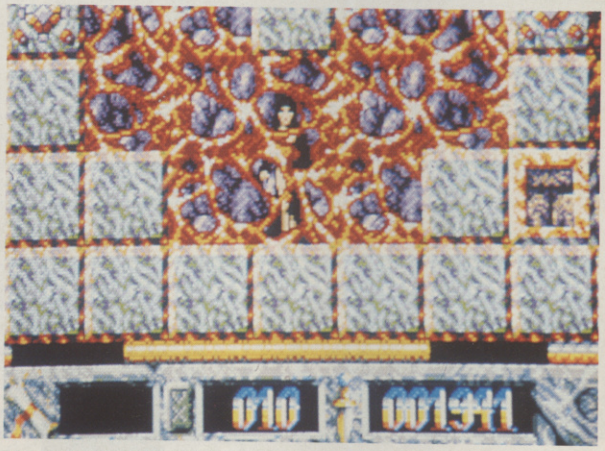
PLAYABILITY
80%

OVERALL
88%

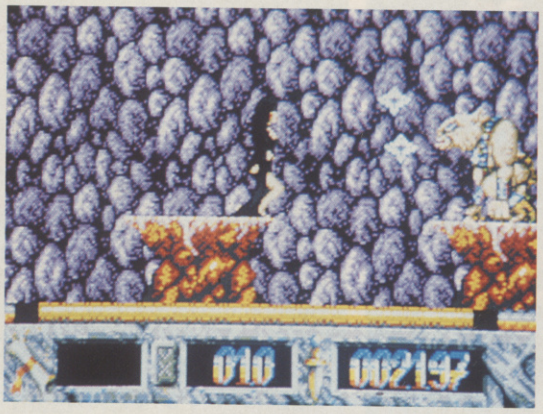
ELVIRA, EH? She's a real "B" picture all right; beautiful, buxom and bouncy – and in all the right places, too. But enough slavering – on with the plot! The story starts when the sassy sorceress is shaken from her slumber by a strange spirit. (Phew! Try saying that 10 times quickly after a night on the witch's brew.)

The ghostly vision announces itself as King Gustav of Transylvania who, rich so-and-so that he is, has a spare Castle that he's trying to get rid of. Being a great admirer of Elvira's ample assets, the King is willing to give it to her, provided she can prove herself worthy by successfully completing three mighty challenges.

This being an arcade game, the challenges aren't anything as simple as an IQ test or a round of darts. Oh no, poor ol' pouting Elvira has to travel through three massive scrolling worlds populated by hordes of the ugliest critters this side of Swansea, bashing baddies and solving puzzles along the way. If Elvira survives, then the Castle is hers. Me? I think I'd rather take out a mortgage.



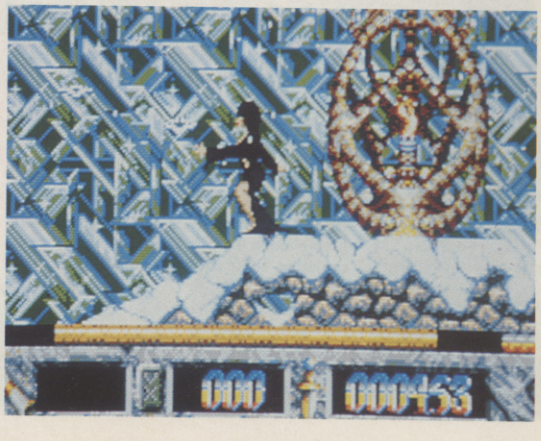
COO-EE! I CAN SEE YOU! Elvira's pert features poke out from behind the web-like background (or should that be foreground?). Although great to look at, it's a deadly place to hang around too long in – the dense webbing obscures some of the smaller creatures from view and often you don't know they're there until they've hit you. So tread with care and keep firing all the time!



PICKING UP special icons provides Elvira with a huge range of weaponry, from axes to torches to throwing stars. If you pick up more than one icon of the same weapon then your fire rate doubles, pick up another and it trebles. Unfortunately you can only have one weapon type on the go at any given time, so if you've built up a super-mega fire rate don't tread on the wrong icon or you'll have to start again from scratch.

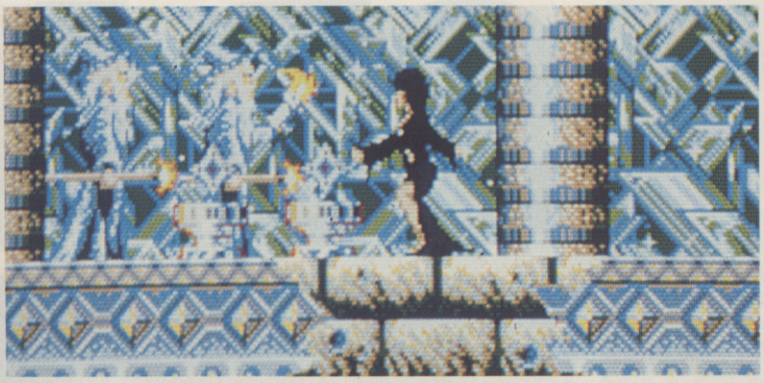
GIANT CROSSES like this only crop up occasionally. Not surprising, really, because if you move Elvira onto them, her energy is completely replenished. They can be used as many times as you want, so it's wise to make a note of their locations in case you get into serious trouble.

PITS ARE A REAL PAIN in the butt. Fall into them and they're too deep to jump back out of, meaning you can do nothing but sit back and watch Elvira's energy rapidly dwindle away to nothing and another life disappear. Jumping across the pits is made more difficult by the fact that as the screen follows Elvira's jump the tiny ledges scroll off-screen, so you have to guess where to land. Most annoying.



EACH AND EVERY WORLD is packed with lots of large and attractive things to see and interact with, like this weird insect-like shrine. What does it do? Well, you'll have to find that out for yourself, won't you?

Ooooh, spooky! These blue-clad wizards shuffle in slowly from left and right, occasionally loosing off a bum-burning fireball which you've got to be quick to duck and avoid. Fortunately the wizards are as tough as cream puffs and can be dispatched with a couple of shots.



GAME

AT THE START of the game the player is given the choice of entering either the Underworld Of Fire or the Arctic Earth. As the names suggest they are very different places. The Underworld is a torturous maze of tunnels and deep lava pits with the accent on action, while the icy Arctic Earth taxes the player's puzzle-solving abilities to the max. Having completed both of these huge worlds the player can have a crack at the third and final one – the Castle itself and its hideous denizens!

PRETTY, ISN'T IT? *Elvira – The Arcade Game* is chocka with great visual effects. These tiny orange flying things don't pose too much of a problem to get rid of but they kick up a storm when they bite the big one. Look at all those sparks!

THE WORD

ELVIRA – THE ARCADE GAME **is as pretty and tasty as the lovely lady herself. The fast multi-way parallax scrolling is a real treat for the eyes and the big sprites zip smoothly over the super-colourful animated backgrounds (if you wanted to be picky you could argue that the backgrounds are just a bit too gaudy, making it hard to see some of the smaller monsters and items). There are loads of neat spot effects, like the huge shower of sparks when a monster is blown to pieces and the constant snowstorm on the Ice World. The only drawback to all this graphical excellence is a reduced screen size, but it's not too severe. The tunes and sound effects are of an equally high standard and are a perfect complement to the fast-'n'-furious action. The only major criticism is that gameplay-wise Elvira is a bit basic – walking around, jumping over pits, shooting ugly thingies and picking up keys hardly redefine the arcade adventure genre – but it's packaged prettily enough and there's just enough meaty challenge to persuade you to keep coming back until it's cracked.**

A platform game with plenty of spunk

Brian Nesbitt

I don't know what I've been told, Alien spaceships are mighty cold. Gremlin's merry band of Space Marines prepares to board and conquer.

SPACE C

SPACE CRUSADE
GREMLIN

PRICE
£25.99

OUT
NOW

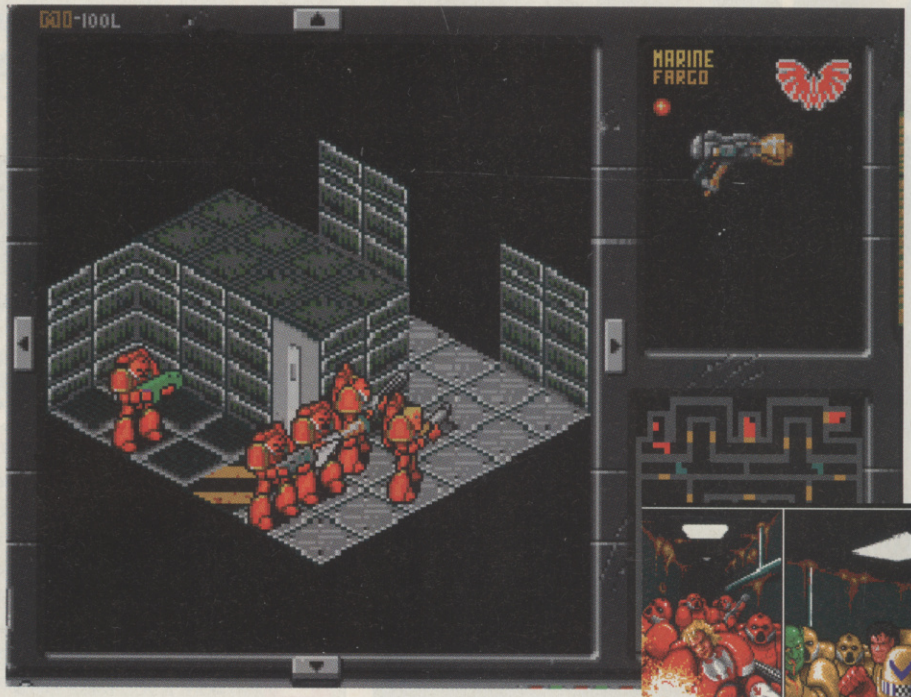
GRAPHICS 85%

SOUND 89%

DURABILITY 89%

PLAYABILITY 90%

OVERALL
89%



THE 3D VIEW is used mainly to display action (such as shooting aliens). It is also possible to take a look at the view from any point during the game, the only thing you can't do while here is to issue orders or move around. It does look nice, though.

THERE ARE THREE chapters of marines to choose from, with one player controlling all three, three players controlling one each or two players controlling any combination of either one, two or all three (got that?). It's worth noting that different chapters have different choices on the equipment and orders screen.

THE SPACE MARINE: a fearsome fully–trained fighting machine. Although only a small part of the Legiones Astartes, each marine is trained from birth in the art of inter–galactic warfare and small arms combat with some of the most devastating armament known to man. Fortunately, they're on our side.

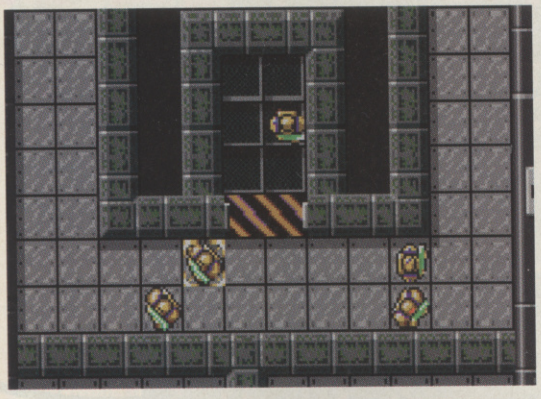
Space Crusade is Gremlin's conversion of Games Workshop/Milton Bradley's best–selling sci–fi board game of the same name. Centring on small skirmishes aboard huge derelict spaceships, Space Crusade allows up to three players to command a squad of marines as they set about various missions in the name of the Emperor.

Their adversaries include orks, Gretchen (small space–faring goblins), renegade marines, soulsucking aliens (similar to those of the film Alien) and huge robotic dreadnoughts (which bear a passing resemblance to the ED–209s in Robocop). All of these foul beasts have just one thing on their collective minds... your death. Is your Plasma Gun up to the job?

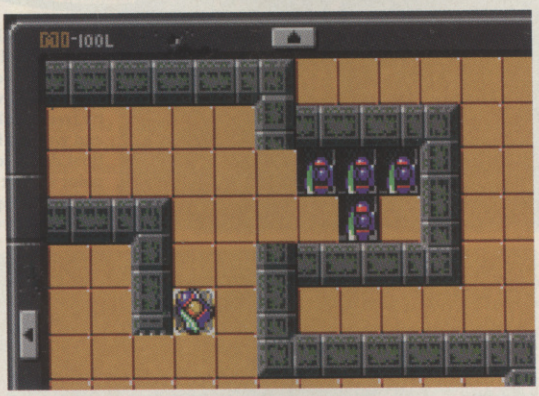
MARINES CAN arm themselves with Bolters (small, deadly hand guns), Assault Cannons (as in a modern attack helicopter), Plasma Guns (weapons that vaporise anything in their path) and Missile Launchers (really powerful explosives that damage whole areas).

EACH MARINE can take one piece of equipment (allowing them to roll extra dice in combat, or replenish lost energy points), while the Commander takes one Order (allowing the marines to move or fire twice in one turn for example).

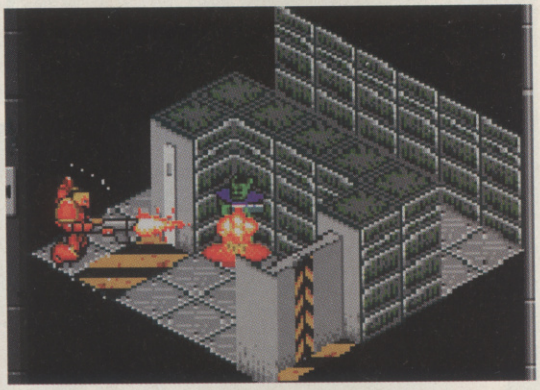
CRUSADE



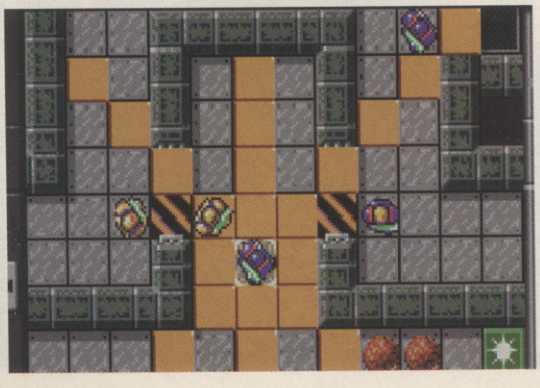
THE OVERHEAD VIEW is where all your commands are issued from and where all the movement takes place. Both the marines and the aliens move in set 'turns', during which time they are allowed to either move then fire, fire then move or just fire or move.



ONE OF the other things a player can do during his turn is to use the scanner. This shows the positions of enemy troops, although it doesn't show their numbers or type. Until a visual identification is obtained, the aliens are represented by green blips on both the map and the 3D view.



WHENEVER SOMEBODY fires at or hits someone else, the view changes to an isometric look at the surroundings. Here you get to see the piece of alien slime get vaporised from the face of the... erm, spaceship, in all its animated glory.



TO ACTUALLY BLAST anything, you have to issue the command via the overhead display. Select fire or attack and the possible targets are highlighted in yellow. For ranged weapons the path of the bullets/rockets/lasers is shown.

THE WORD

THE BIG ADVANTAGE that *Space Crusade* has over *Hero Quest* is the use of teams instead of individuals for each player. This gives you a lot more to do and helps you feel a lot more involved with the action. It also allows you to develop a much more strategic approach to the scenarios (something which makes the game almost 100 per cent better than Hero Quest) and when you start playing with other humans and developing strategies, it just gets better. There are faults to Space Crusade, the most notable of which is the lack of continued 3D action. While full 3D gameplay would have been most satisfactory, the quick 'action cuts' as they stand are balanced well with the use of the overhead view. Other cracks in the hull are the strange way everything (from aliens to piles of rubble) explodes when you hit it, either from laser fire or with a sword, the apparent ease with which some of the larger 'muthers' can be killed (one of my Commanders destroyed an entire dreadnought with the mere flick of his wrist-sword) and a lack of decent congratulations when you complete a mission or a simple intro before you start one (just to set the scene). These are challenged by atmospheric gameplay, very nice in-game animations and graphics and a faithful reproduction of the board game that loses none of its playability and competitive, enjoyable action. These pros (as far as I'm concerned) more than outweigh the cons and make Space Crusade a very worthwhile product, especially with the prospect of plenty of data disks to liven things up. It could do with some *Wing Commander*-type story telling though, helping to tie everything together.

Enjoyable, atmospheric and faithful to the original

Paul Presley

System 3's Last Ninja series rated as all-time classics on the C64, but never really made it on 16-bit. Brian Nesbitt finds out whether the last part of the trilogy will finally live up to its reputation.

THE LAST NINJA 3

THE LAST NINJA 3
System 3

PRICE
£25.99

OUT
NOW

GRAPHICS 91%

SOUND 90%

DURABILITY 90%

PLAYABILITY 92%

OVERALL
90%

EACH LEVEL HAS its puzzle to solve. Here you need to cross the river on the water level by freeing a lily pad and waiting for it to float down to this point so that you can use it to jump across to the other screens.

'REAL HATRED IS TIMELESS' runs the catchline for the latest instalment of devious Oriental gameplay. The familiar black-clad figure of the Last Ninja is back reprising his role against the forces of evil one last time.

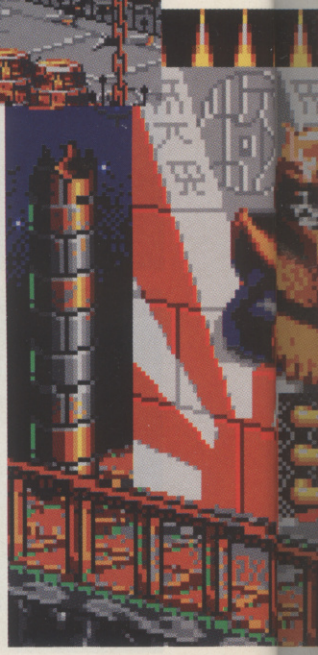
After the contemporary New York setting of Ninja 2, the game returns to its Oriental roots for the final conflict. The action takes place in deepest Tibet, where the roots of Ninja power lie. In an attempt to kill off his adversary, the evil Kunitoki has entered the nub of Ninja power, a huge Buddhist temple, and defiled its chambers.

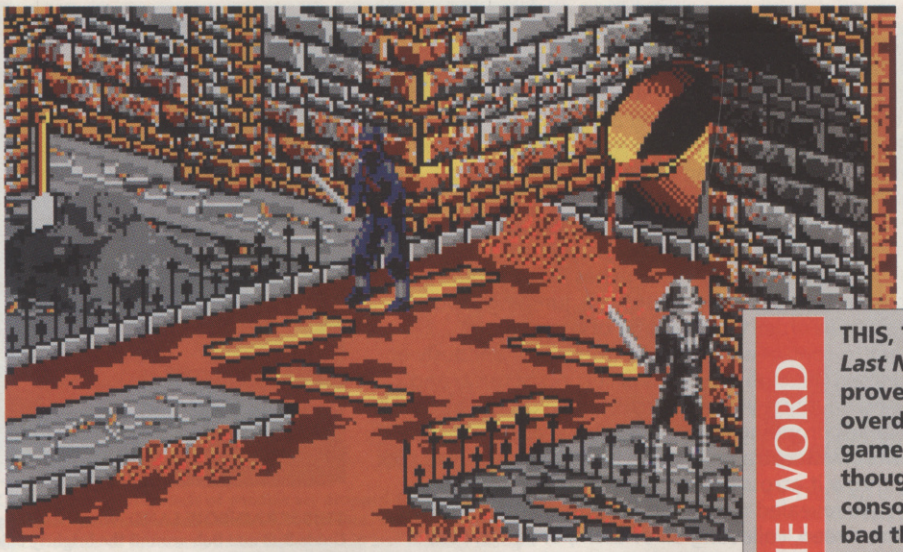
Your task is to restore the balance of the chambers by solving the puzzles contained in them, warding off the enemy henchmen and finding a scroll. Having set everything to rights, the climax comes when you finally face your evil adversary in one last battle.

The game begins with an atmospheric intro sequence in which the Ninja emerges from the distance (like Omar Sharif in Lawrence of Arabia), make his way to the temple, scales its wall and snaps the neck of a guard at the top of the parapet.

AS YOU PROGRESS through the game's six levels, so the enemies you face change. Here you can see the metallic bushido whose two swords become a wicked blur as you face him. Destroy him and he explodes, spreading debris around the screen.

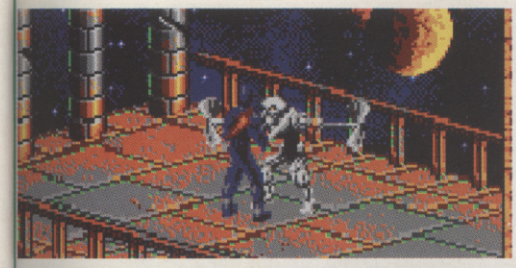
EACH LEVEL represents a chamber of the temple. These are divided up according to the elements: earth, wind, fire and water, plus an intermediary zone and a void which floats between them.



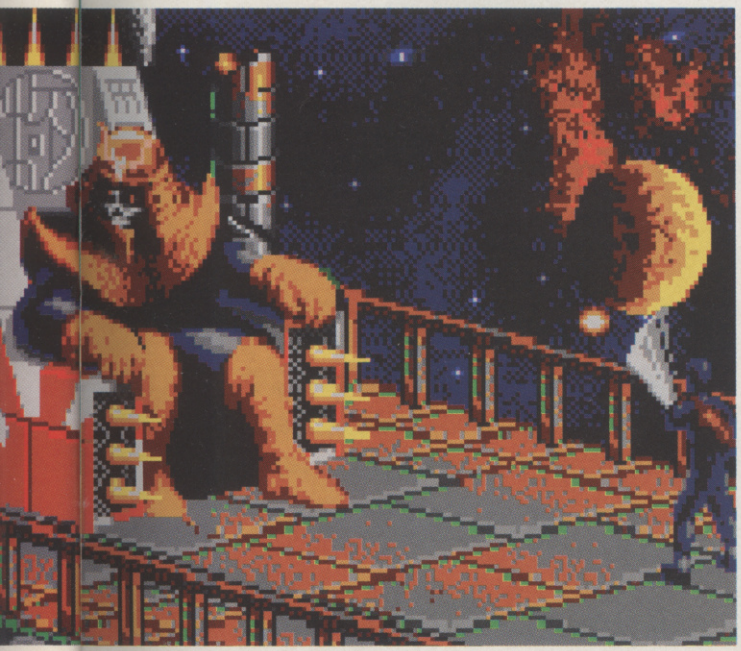


THE ROBOTIC FIGURE with wicked propellor hands waits for you in the Void. As you fight with enemy characters the two curled power bars decrease when each side sustains a hit – these are replenished on each level by finding concealed drinks. The prayer wheel on the top right of the screen opens to reveal objects as you pass them on your travels.

ONE OF *LAST NINJA 3*'s console-style elements is the appearance of end-of-level Guardians who block your route to the next level (you can only face them once you have collected the relevant scroll). Here, the giant figure conceals an exit on the second, water-based level.



THE VOLCANIC FIRE LEVEL is full of choking sulphurous gases, so before you vault into the concealed passage on this screen you'll need a gas mask.



THE FINAL CONFLICT is a face-to-face confrontation with Kunitoki. This is where the green dragon at the bottom of the screen comes into play. This signifies that your inner strength (or 'chi') is at its height. You keep it topped up by fighting the other characters in the game, using the same weapons to dispose of them as they use on you. Should the dragon show red, then your chi is dangerously low.

THE WORD

THIS, THE FINAL INSTALMENT of the *Last Ninja* series, goes all out to prove that it's more than just an overdue conversion of an 8-bit game – but in the process looks as though it really wants to be a huge console hit. I suppose this is no bad thing: the game makes concessions to arcade quality beat em up action with a catalogue of weapons and moves, plus over 25 grunts, screams and clashing sounds to match. Don't let that fool you into thinking that its challenge has been diluted though – if anything, these elements simply bring it another level of playability. Its puzzles and areas to explore are as complex as they've ever been, the graphics are as detailed as ever and the action benefits from the large sprites which have replaced the minuscule (but detailed) figures of earlier games. Also, a good deal of attention has been lavished on animated effects such as dripping lava and blurring swords. And as a challenge, *Last Ninja 3* is going to take some beating: there are scores of creative puzzles to grapple with as you hunt through the game's six levels – and there's also a tough combat element constantly distracting you from solving them. True, there's nothing here which you haven't seen before – and as a graphic adventure, the Last Ninja series has long since been superseded by the likes of Delphine's Cinematique games. What it does have, though, is a classic style which almost makes it a genre of its own. There's plenty here for fans of the series and newcomers too, but let's hope that System 3 keeps its word and makes this the swansong of the whole Last Ninja series.

The last in the Ninja series, but by no means the least

Brian Nesbitt

THE One REVIEW

Once again that lovable twosome, Bub and Bob, are back for plenty of madcap platform action. And this time they've even got some protection if it starts raining.

PARASOL STARS

Ocean

PRICE £25.99

OUT NOW

GRAPHICS 91%

SOUND 90%

DURABILITY 80%

PLAYABILITY 80%

OVERALL 82%

BUB AND BOB, after saving the Rainbow Islands from a fate worse than death, have just sat down for a rest when the 'whole world in danger' alarm goes off again. The evil fiend, Chaostikahn, has unleashed a horde of nasty aliens all over the universe, and it's the duo's job to go around seven different planets, disposing of all the aliens by thwacking them with their magic parasols, gifts from the Islands' grateful inhabitants.

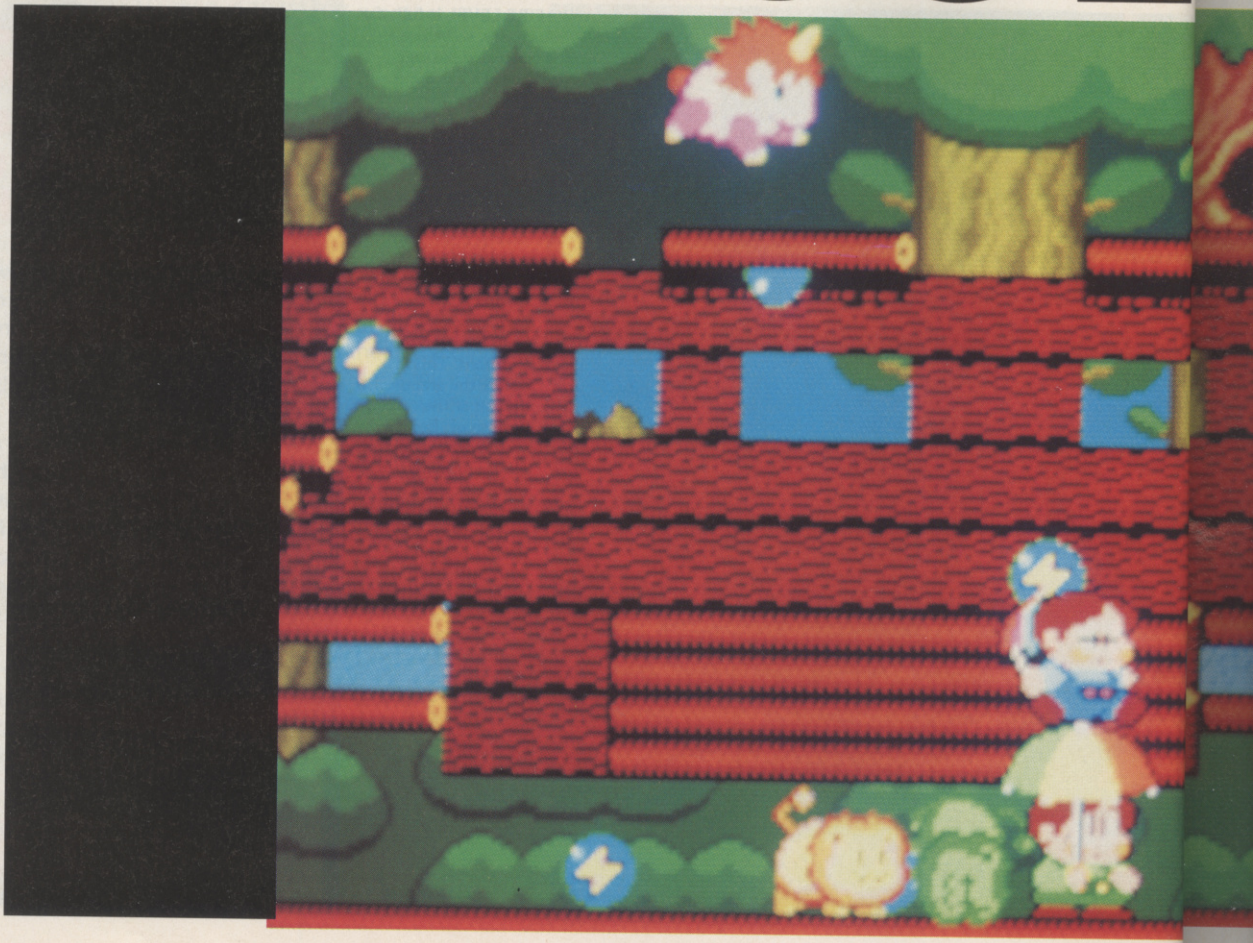
Well, it's all very silly of course, but then did you really expect anything different from a game like *Parasol Stars*, a cross between *Bubble Bobble* and *Rainbow Islands*? The saga has indeed come a long way since the pair were encased in dinosaur form, jumping around platform after platform in order to break free of the spell.

Once again you get to control either Bub or Bob (simultaneously or separately), taking them through the levels collecting bonuses and killing everything and anything you see. Each stage is similar to that of Bubble Bobble (enemies dropping down from above and roaming around the platforms), with extra bonuses to be found when you pick something up and throw it across the screen.

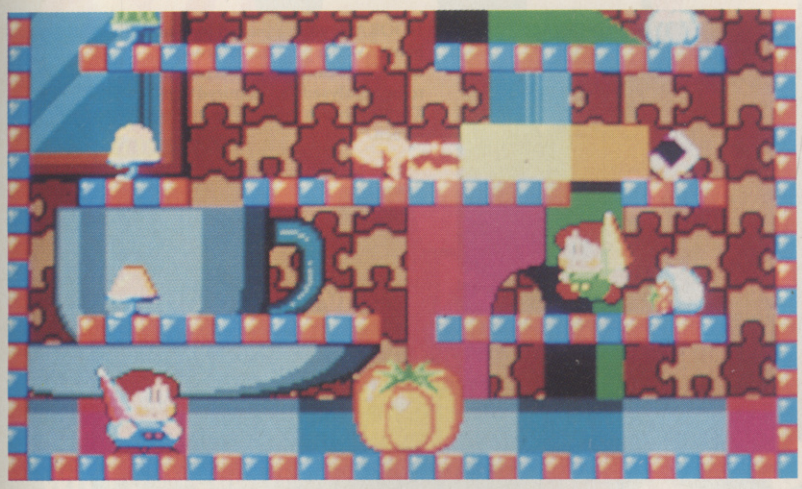
Once the bonuses are revealed they're up for grabs: either throw something across the screen, collecting all of them, or run as fast as you can over them, trying not to get killed. A particularly nice touch is that anything can be picked up and thrown, from the smallest of water droplets to the other player!

THIS IS RAINBOW LAND, where it all happens. Guide Bub and Bob around the brightly coloured platforms, killing baddies and collecting bonuses. As you can see, Bub has one of the foes on top of his parasol. This can be thrown at other enemies or used to reveal bonuses.

PARASOL

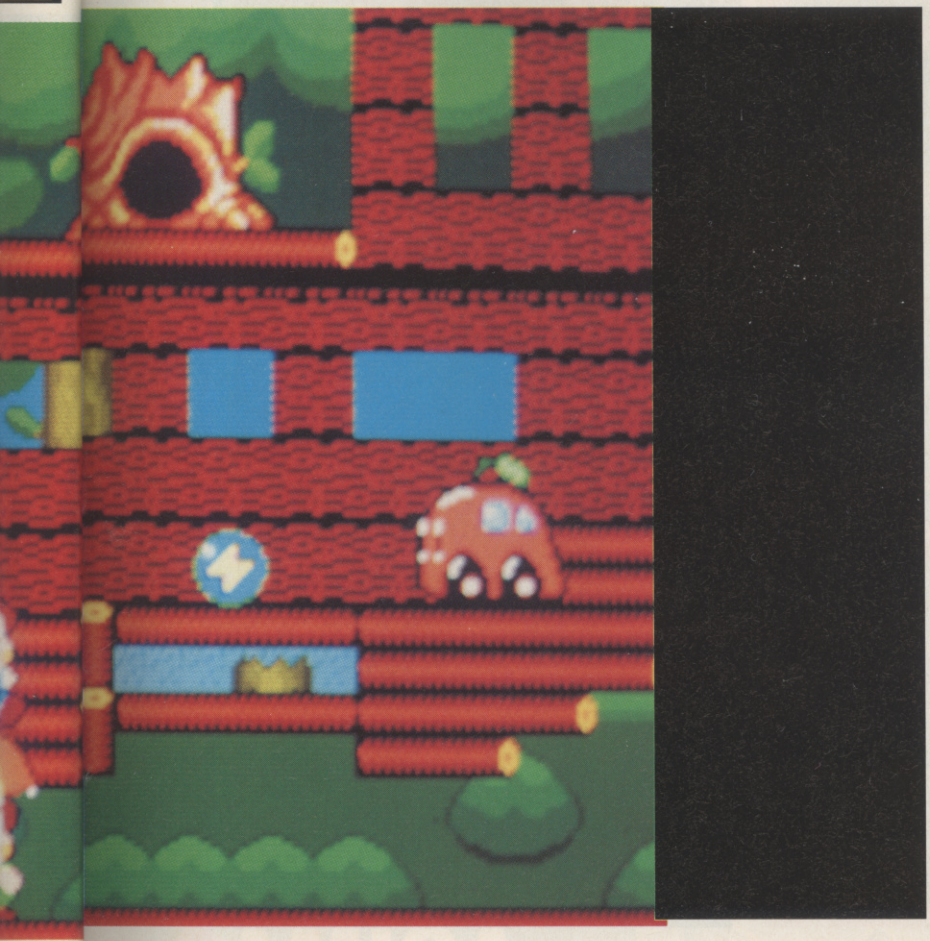


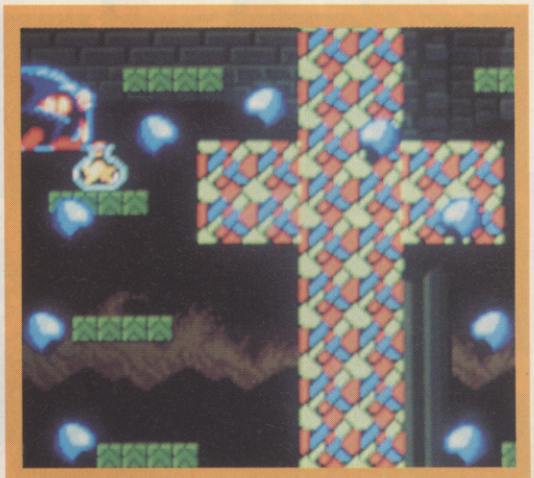
THE FOREST WORLD is one of the levels where the play-area is bigger than one screen. It allows you to wander around from left to right, right to left, collecting the goodies. Bob has been picked up by Bub at this stage: he can be used to either kill an enemy or reveal bonuses, either way it doesn't do Bob any good. The blue bubbles with lightning inside them can be picked up and thrown: if you collect five on top of one parasol, it turns into a super weapon.



AS YOU CLEAR each world, loads of goodies are dropped down. If you collect the giant pumpkin you're rewarded with 10,000 points. There's a mass scramble to the centre of the screen as both players kill and maim (I thought this was a cutey game? – Ed.) to collect this prestigious prize.

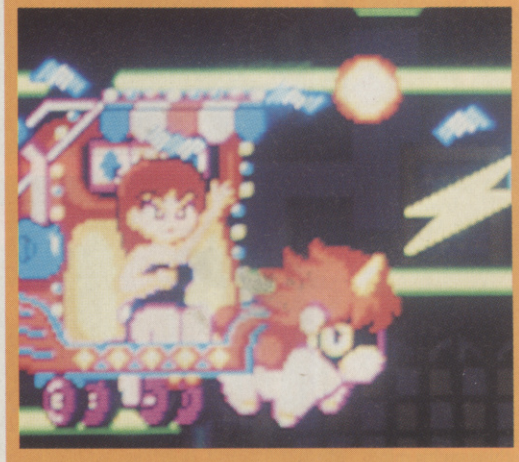
STARS



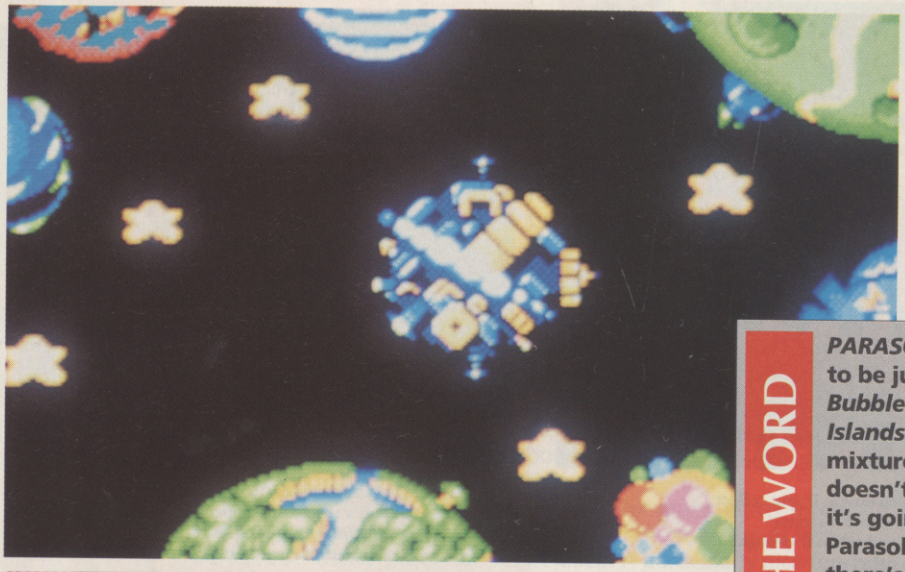


AT THE END of each world, there's an evil guardian to face. In this case it's the Grim Reaper dude that wants to do you in. Collect the jars containing the stars and build up the bubbles on top of your parasol to blast him.

THIS MECHANICAL MANOEUVRER is a real pain. Luckily there are loads of bubble stars to collect which should help you out a lot. Lob loads of single bubbles at him for an easier kill.



THIS EVIL PRINCESS guides her peculiar pony around the screen dishing out light balls. Simply zapping them with lightning should send them back to the stables in no time.

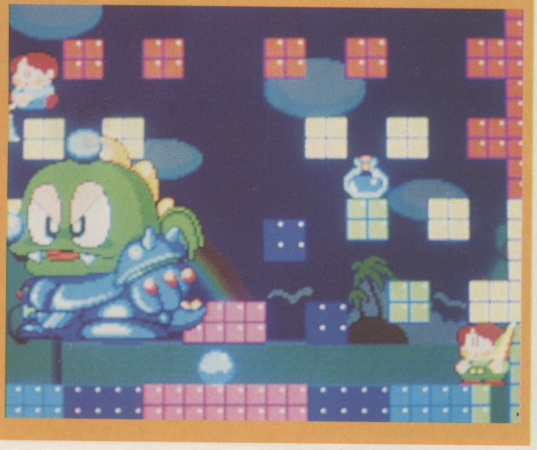


HOORAH, you've picked up a miracle bonus. When you pick up two miracles it causes all on-screen aliens to be paralysed for a limited period. Three miracles will kill everything on screen.

THIS IS A MAP of all of the worlds you need to visit. Two of the worlds shown are actually secret worlds – see if you can find them.

ARRGGHH! The aliens have landed. The mother ship hovers around the screen making a general nuisance of itself. You're not armed with lightning here, so you'll have to change your strategy to suit the fire that you lay down.

A GIANT DINO from *Bubble Bobble*. Why is he attacking you? When he appeared in the original, you were a 'brother' so to speak. Oh, well, there's no time to convince him of family loyalties now, he seems to only have one thing on his mind, and that's the end of you.



THE WORD

PARASOL STARS **is obviously going to be judged by the success of *Bubble Bobble* and *Rainbow Islands*. It's definitely a great mixture of the two, but that doesn't automatically mean that it's going to be an excellent game. Parasol Stars is a good game, there's no doubt about that, but it's nothing new, nothing fancy – in short, there are not enough differences between the original game and this one to start making a fuss about. Jumping around the brightly coloured platforms is enjoyable, but it also becomes a little tedious after a while (doing the same routine in every level). There are all the usual good points, the graphics are brilliantly done, bright and colourful and the main sprite has been based on that of Rainbow Islands, but re-drawn (so that there are extra expressions on Bub's and Bob's faces). The enemy sprites are equally as impressive, even if they are slightly limited in animation. A lot of the baddies are recognisable from Bubble Bobble, Rainbow Islands and even other games (like Doh, from Arkanoid)! The jolly tunes that accompany each level give it a very cutesie/arcade feel, which is exactly what it needs. However, it's still just a collection of mostly similar platform games that doesn't have nearly enough variety in gameplay that something such as *Harlequin* or *Titus The Fox* offers. Parasol Stars deserves to do well as it is a very good game, it just doesn't quite deserve the many accolades and cries of 'classic' that it's more than likely to get, simply because the first two were so good.**

Great graphics, great music, great fun – but nothing new

Jools Watsham

You don't have to be Einstein to get the most out of your Amiga with...

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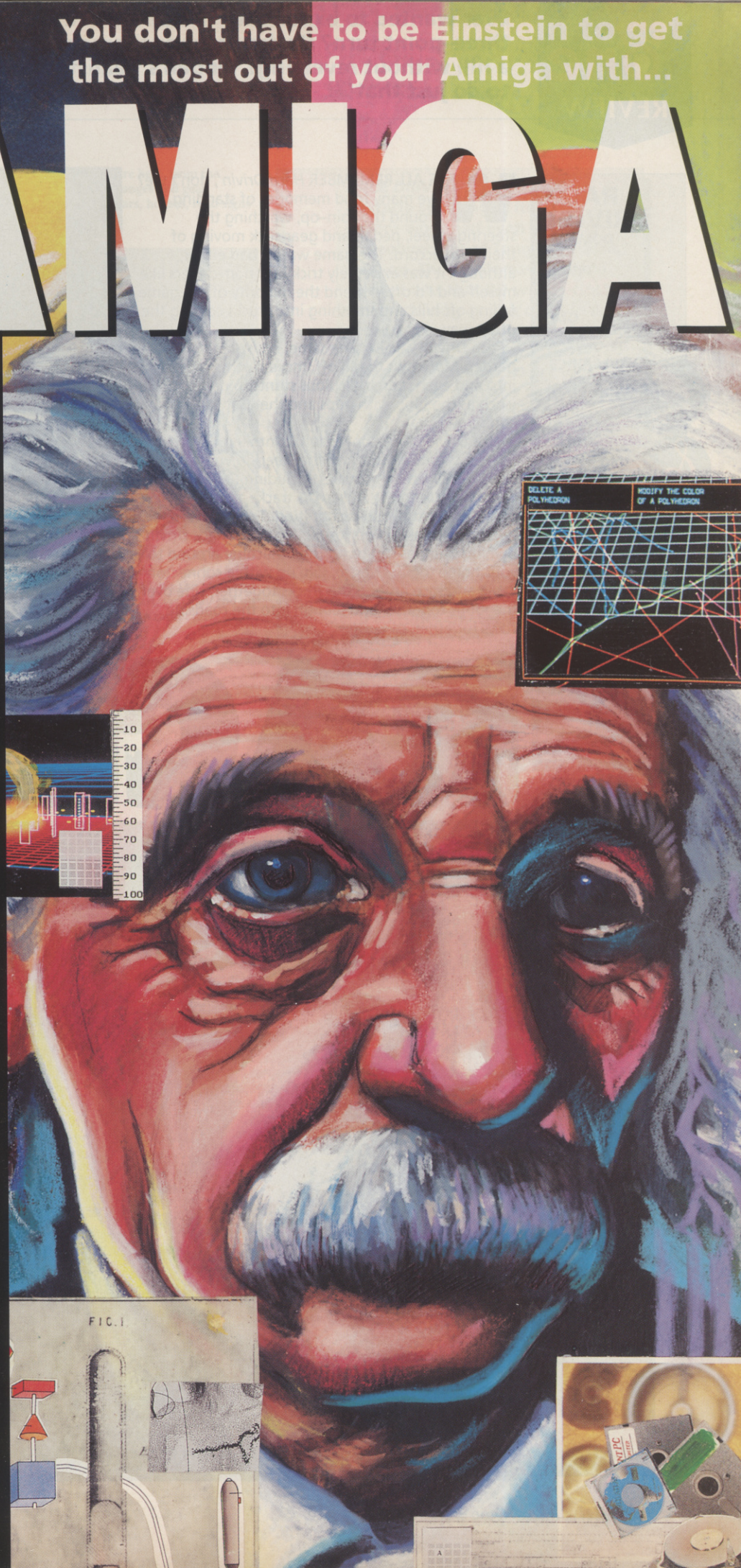

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THE One REVIEW

Ever wanted to experience the thrills of executing a perfect three-point turn? Or the sheer excitement that goes with stopping on a hill without reversing? Tengen's 'realistic' driving coin-op allows you to do just that!

RACE DRIVIN'

DOMARK

PRICE £29.99

OUT NOW

GRAPHICS 82%

SOUND 80%

DURABILITY 84%

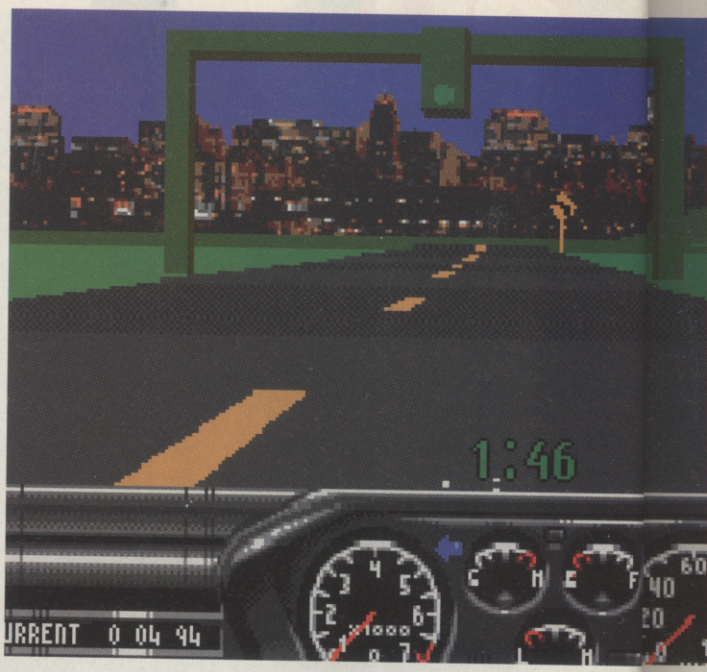
PLAYABILITY 86%

OVERALL 85%

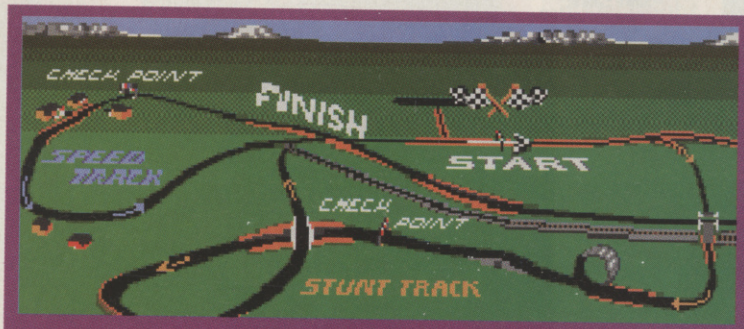
WE ALL REMEMBER *Hard Drivin'*, don't we? I've many fond memories of standing around the coin-op, watching the steering wheel, pedals and gear stick moving of their own accord. The game wasn't bad either, although it was extremely tricky for non-drivers like myself and I'd often spend the majority of the game falling off hills and smashing into trucks coming the other way.

Race Drivin' was just the same, only bigger... and harder. More hills to fall off, more trucks to smash into and even more ridiculous stunts to perform (such as the loop with gaps and the gravity-defying corkscrew).

Race Drivin' (The Conversion) contains all of the coin-ops features (barring the steering wheel, pedals and gears of course), including the new Super Stunt and the Autocross tracks and three new cars to smash beyond recognition. There's even a two-player link-up option, so that your Race Drivin' owning buddies can bring their machine around to your home (or vice versa), join up with a connector cable and race around the tracks together, ride over the loops together and plough into the roadside cows together.

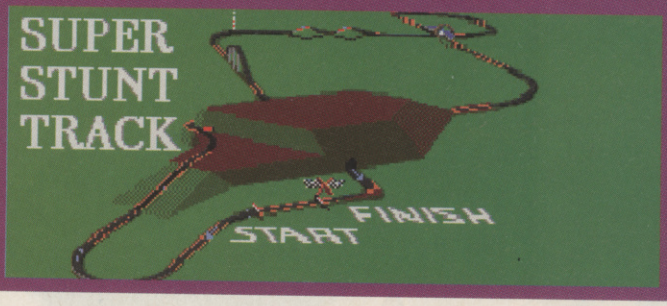


RACE DRI



THE ORIGINAL Stunt and Speed tracks are on offer and have all the features from the original Hard Drivin'. You can opt for the less hazardous Speed track and just aim to get around as fast as possible without crashing, or the Stunt track in which you get to take on the raised bridge, the dreaded loop and the 45° curve.

THE AUTOCROSS TRACK is just a simple racing track. Set on the dirt roads of the desert, the aim is to take the tight corners at high speeds and complete each lap faster than the last. To help you, a computer car races against you, taking exactly the same amount of time as you did on your previous lap.



THE NEW *BIG* track is the Super Stunt course. Featuring all manner of nightmarish inventions (such as the corkscrew, the hump-backed bridge – something akin to a fairground roller coaster – the tunnel of death and loads of jumps and bumps), you're going to be hard pushed just to stay alive, let alone complete a lap!

ALL THE USUAL car simulation features are here, from the dashboard with speedo, rev counter, fuel gauges and gear indicator, to the usual three-dimensional cars, houses, road signs and cows.

ONE OF THE MORE familiar obstacles (familiar, that is, to Hard Drivin' aficionados) is the raised-platform bridge. It's fairly simple to negotiate, just build up enough speed, hit the ramp and let 'er fly. Of course, if you're going too fast, you may end up landing at a rather fatal angle.

RIVIN'

WHENEVER YOU crash, you're treated to a brief glimpse of your final moments from outside the car. Watch as you plough into the mountainside or fall from the very top of the loop as gravity deems you're not going fast enough and decides to lend a hand.

EACH COURSE has a number of checkpoints to pass through. These grant you extra time to complete the rest of the track and it can be maddeningly frustrating to run out of time just in front of the line.

THE MOST FEARED stunt in the entire game is the corkscrew. This little terror sees your car hurtling through 720° (or more likely hurtling towards the ground) and is half the width of a normal loop. What's worse, you can't drive around it either.

THE WORD

RACE DRIVIN' **had one major obstacle standing in its path before work had even begun on the conversion of Tengen's classic coin-op. The whole basis for the cabinet was that RD was as close to real driving as you'd get in an arcade, from controls to presentation. How you can adequately convert such a technical monstrosity to a humble home computer is an extremely tricky problem. Domark appears to have answered it by going for the basic playability of the machine-based game and adding all the frills on top until it ran out of room. The result is a surprisingly playable conversion. It's not without its drawbacks though. The 3D, although hardly terrible, isn't nearly as good as you would have thought it could be, especially when you consider the technical achievements of the coin-op on which it's based. Okay, a humble 16-bit is hardly a coin-op, but there have been other 3D games that have had far more convincing (and solid) filled-vector graphics. This sacrifice of detail does mean one thing, though: it moves like a rocket (or a very fast sports car at any rate). Even with all the background detail on, it's fast and once you find the sensitivity setting that best suits you, you can really fly round some of the courses. The controls are a little tricky to get used to (especially with a mouse), but if you remember that this isn't *Lotus 2* or *Outrun* but a realistic driving game, you'll soon get the hang of 'swinging the wheel' from left to right and straightening out as you come off a curve. It's the speed that saves Race Drivin' from driving you round the bend with irritation (pun fully intended). Trying to master the controls while maintaining enough speed to keep playing is a sufficient challenge for most computerised driving fans and since Race Drivin' incorporates all the original tracks and features from Hard Drivin', you're essentially getting two games for the price of one. Which is pretty good value all round.**

Not as technically impressive as it could have been, but still very playable

Paul Presley

If you're strapped for cash and you need a game to while away those early morning hours, this is the place for you...

CHEAP AND CHEERFUL

RATING

5 JUST GET IT NOW! (Worth Stealing)

4 GET IT SOON! (Worth Buying)

3 GET IT SOMETIME! (Worth Borrowing)

2 GET IT, IF YOU WANT! (Worth a small peek)

1 DON'T GET IT! (Worthless)

GOLDEN AXE

STAR BUY

16 Blitz Tronix £9.99

GOLDEN AXE (90%, ISSUE 27must have been the best coin-op conversion of its time (and probably still is).

The evil fiend Death-Adder has conquered Yuria and killed most of its people. As if that wasn't enough, he's now kidnapped the King and Princess and is holding them in his castle. To add to Yuria's troubles, he's pinched the Golden Axe, which is the land's magical mascot. He's vowed to kill the King and Princess and smash the Golden Axe if the remaining inhabitants of Yuria don't bow down to him. There's no one left to help them, except you and your merry band of men... and one woman.

Golden Axe is basically a revamped slash 'em up. Move from left to right disposing of countless enemies, collecting power-ups on the way. You can take control of either Gilius Thunderhead, the axe wielder, Ax-Battler, the sword swiping hero or Tyris-Flare, the sexy sword swisher. Each has his own 'super swipe' which gives a mighty thwack to the receiver. If that's not enough, you can use your special weapon which is a kind of smart bomb: the more weapon-ups you collect the stronger the weapon becomes.

5

To judge Golden Axe by its appearance and overall presentation, simply look at the coin-op. It's a dead-spit of its big brother, in sound, graphics and playability. Basically, you can't go wrong with this buy. Buy!

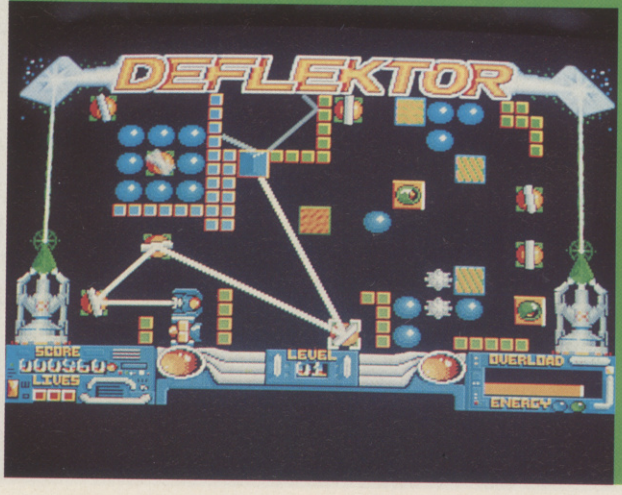
DEFLEKTOR

Pocket Power £2.99

3

DEFLEKTOR HAS TO BE one of the strangest games I have ever seen. The idea behind the game is to aim the laser beam around the screen, zapping the balls and eventually projecting it into the exit.

Easy? No, not really, because there are little gremlins in the works that are determined to stop you in your quest. You must never project the light onto itself by hitting a wall or one of the mirrors you use to direct the beam around the screen: this will cause the system to overload, so you have to start all over again.



When you've managed to complete a screen you move onto the next. As you progress through the screens, they get increasingly harder, with extra gremlins and trickier paths to manoeuvre the beam around.

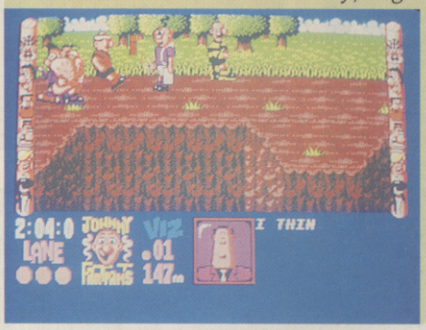
It's very hard to mark a game like this on graphics, as there's a limit to what you can do with twiddling mirrors and laser beams.

Having said that, though, the music is quite jolly and features some nice sampled speech, which manages to add a real computerised-feel to it all. As puzzle games go, Deflektor isn't bad at all, although you might find that it does get a tad difficult in later stages.

VIZ

16 Blitz Tronix £9.99

PROBABLY THE MOST outrageous 'adult comic' became the most outrageous computer game and has finally been re-released on bulging budget form. Lummy! Way aye mun, and all northern things that. With *Viz - The Computer Game* (68%, Issue 32) you get to choose between Johnny Fartpants, Buster Gonad or Biffa Bacon. Once you've chosen the character that suits you the most, you have a little limbering up to do. Johnny exercises his rear flaps by farting his way up the flatulence scale, Buster uses his unfeasibly large testicles to squash dough and Biffa either smashes bricks or downs as many pints as possible. Once that's all over with, it's onto the race where our man on the telly, Roger Melly is commentating. Make your way through the obstacle course pushing and shoving your way past the other two. Tree stumps and holes are just a few of the things that lay ahead.



The look of Viz has been captured brilliantly, although the same isn't true of the language (thankfully). Having said that, though, it's not much of a game: the programmers seem to have relied solely on the license and not on game-play. Which is a shame really – this title could have provided hours of rip-roaring fun.

OTHER RELEASES

SHADOW WARRIORS

£7.99 (The Hit Squad)

NAVY MOVES

£7.99 (The Hit Squad)

CARTOON COLLECTION

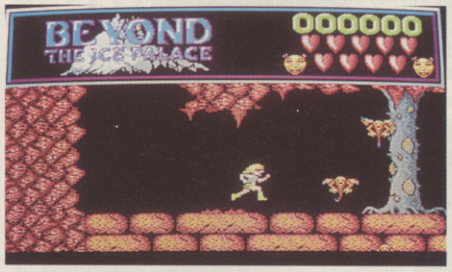
£24.99 (Code Masters)

BEYOND THE ICE PALACE

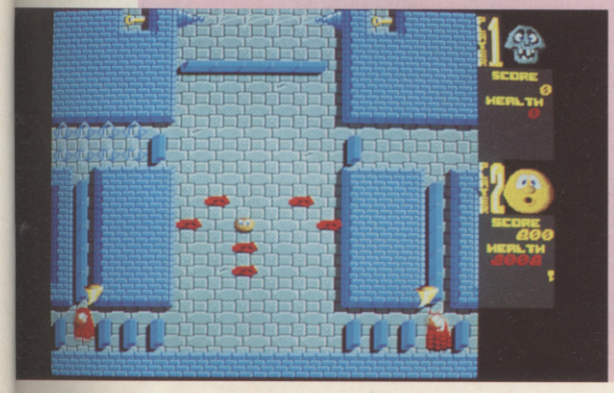
Pocket Power £2.99

THINK OF A LAND, far away and full of mystical creatures. You're now entering... *Beyond The Ice Palace*. This place could have been a dream, but there's one slight problem: good and evil don't get on at all (what a surprise). The nasty evil forces have taken it upon themselves to be extra devilish this month. They killed innocent woodcutters and burnt down their houses with their families still in them (at least that'll stop all the trees being cut down for no reason – thanks chaps!). The good people are beginning to see that everything isn't what it was and have decided to appoint one person to sort it out. They fire a magical arrow up into the air, and the person who retrieves it will find himself in a weird and mystical adventure.

Yeah, you guessed it, you're the idiot that picked up the arrow, and now you're going to pay for it. Helping you on your quest are a couple of spirits that cause quite a bit of damage to the evil minions that prowl the forest. Simply make your way through the fantasy worlds trying to survive, while picking up various energy replenishers and extra bonuses.When you first start playing Beyond The Ice Palace, you would think you're relaying on a C64. The graphics look as though they're a straight port. The music and playability both match the standard of graphics and all in all produce a completely unplayable and unjoyful game. Don't get it – unless you want a good laugh!



PUFFY'S SAGA



Hit Squad £7.99

Hoorah! Puffy's back. You all remember our fluffy friend. He appeared on our cover disk many issues ago, and now he's bouncing back with a vengeance. *Puffy's Saga* (69%, Issue Four) needs you to guide him (or the girlie version, named Puffin) around the *Gauntlet*-type mazes. On the way you'll encounter fire-breathing dragons and blood-sucking blobs, to name but a few of the adversaries. The aim of the game is very simple: make your way through the levels, collecting keys, opening doors and generally looking after yourself.

Puffy's saga was obviously modelled on Gauntlet, and it bears a lot of visual similarities. The main difference is the cute sound effects such as 'Yeum!' and 'Puffy, you will die!', which add a great sense of fun. Although it looks good and sounds good, it plays quite tediously. Simply plodding around a maze, getting lost and resetting your computer in frustration isn't my idea of fun.

It's got to be the ultimate fantasy for every joystick jockey! Rik Haynes, unleashed on the loud and dazzling amusements of this year's ATEI show in London, brings you a sneak peek of the best stuff there...

ARCADES

Commander - Rediffusion

AFTER MUCH SPECULATION AND RUMOUR, Rediffusion Simulation finally unveiled a fancy arcade machine, based on technology normally reserved for military simulators. And this one can fit into any backstreet arcade in the country. *Commander* is possibly the greatest model in the style of dizzy hydraulic machines much loved by Sega. Looking like one of those futuristic 'people carriers' from Japan, this fully enclosed capsule could provide the ride of your life.

Rediffusion Simulation reckons the high-resolution 3D computer graphics and CD-quality stereo sound are way ahead of anything else currently available to the public. Its most unusual feature is the ability to simultaneously satisfy two players at the same time. Using a sensor built into the seat, the software will automatically adapt to suit a single or double-player game. In an air combat simulation, for instance, one person would fly the plane while the other took care of the weapons systems.

The Addams Family - Williams Bally Midway

THEY'RE CREEPY, spooky and ready to accept your cash in large doses. Joining the new pinball renaissance, *The Addams Family* is the newest creation from the company that made it all possible. Williams Bally Midway introduced the first pinball game to feature a 'tilt' mechanism back in 1932 and has constantly striven to bring innovation to this enduring pastime. From the award-winning designers of *Funhouse*, The Addams Family has a full musical score that will have pinball-crazy punters snapping their fingers for more. There's also sampled speech from Raul Julia and Anjelica Huston who played Gomez and Morticia in the popular movie.

Meanwhile, rival pinball wizard, Data East, was showing its interpretation of another big budget movie currently doing the rounds in the popcorn palaces, or, to put it another way, multiplex cinemas of this world. *Hook* has arrived just in time for the film's release next month.

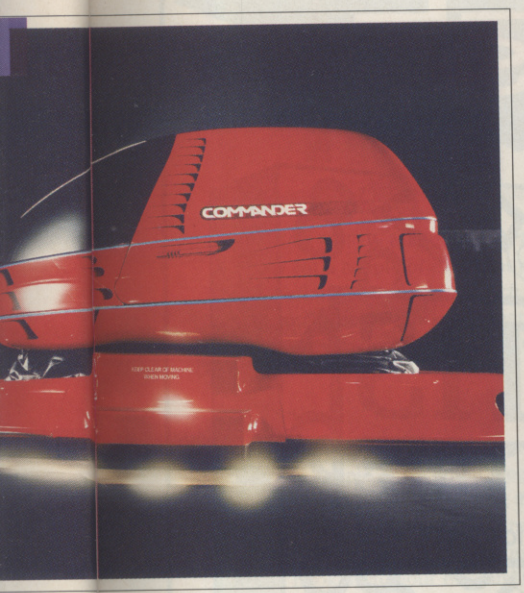
Battle of the Solar System - Jaleco

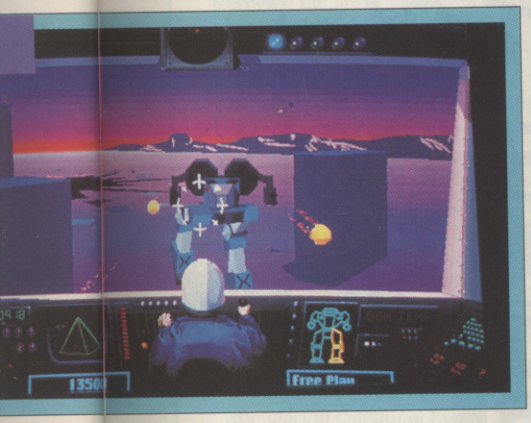
JALECO IS BRINGING THE THRILL of giant robot warfare to these shores, with a second arcade license from MicroProse. Following widespread criticism about the complexity of the arcade incarnation of *F-15 Strike Eagle*, this release has far fewer controls and more immediate aims to contend with. It's really just an excuse for a shoot 'em-up with fancy 3D graphics and thumping sound effects.

Fans of the *Battletech* saga will love the cast of forbidding warrior droids, although what they'll make of the surreal backdrops is another matter. A *Battle Zone* for the '90s has finally arrived.

Guardians of the 'hood - Atari

USING THE IMPRESSIVE digitised graphics technique first seen in *Pit Fighter*, *Guardians of the 'Hood* is another cocktail of martial arts crime fighting from Atari Games. The story is a familiar one: Dreads and Shavers, a bunch of strangely named gangs, have taken over your neighbourhood, and the scene is set for another romp of grab and bash over a series of horizontally-scrolling screens depicting everyday life on the streets of New York. A maximum of three players can take part and there's a choice of four heroes, each with individual rough 'em-up skills and experience, plus a chance to control three gang bosses once they've been beaten into submission and converted to your side. Anything lying around, such as dustbins and parking metres, can be picked up and used to defeat your enemy. Every character has been created from videos of live actors going through their moves and falls. As a result, the images are far more realistic than other games in this genre.





BEST OF THE REST

Thunderblaster - Irem

THIS IREM EFFORT is in the classic tradition of fast blasts and some tasty power-ups. The kids should be quiet for a few minutes as they're hypnotised by the myriad of colourful sprite attack patterns pouring down the screen. The designers of *Thunderblaster* have been working overtime on the seven 'hypergraphic' battlefields waiting to be explored.

X the ball - Rare

TAKING SOME time off from producing best-selling Nintendo games, Rare has brought the really popular part of tabloid newspapers to the video screen. The idea is to simply mark the spot where you think the football might be in a series of digitised scenes from various soccer matches. Instant prizes are awarded for players with a keen eye and magic touch.

Who shot Johnny Rock? - Atari

I DIDN'T MUCH enjoy this sequel to the Mad Dog McCree laserdisc western. Another target shooting game using an Amiga, Sony Laserdisc, Pioneer 45-inch rear projection TV and infrared pistol, Who Shot Johnny Rock? is a gangster story from Atari Games Ireland and American Laser Games in New Mexico, USA.

Grand Prix star - Jaleco

AS JAPANESE VIDEO game developers and players are fascinated by racing simulations, it's only natural that the next production from Jaleco should be of this type. *Grand Prix Star* boasts the usual assortment of goodies such as a shaking steering wheel, three Formula One tracks from around the world and changing driving conditions. It even allows up to four player competition using a direct cable link between each console.

Spaceball - Jaleco

AND FINALLY, LADIES AND GENTLEMAN, we have the best novelty act currently on offer. The next time you enter a nightclub, ice rink, bowling alley or shopping centre, you could be confronted by the gut-wrenching *Spaceball* from G-Force. This is a leisure ride which is loosely based on some of the equipment used by NASA to train astronauts. Just climb inside the mobile rings and see how long you can spin around before the thought of that greasy bacon sandwich eaten at lunchtime seems all too much and you throw up!

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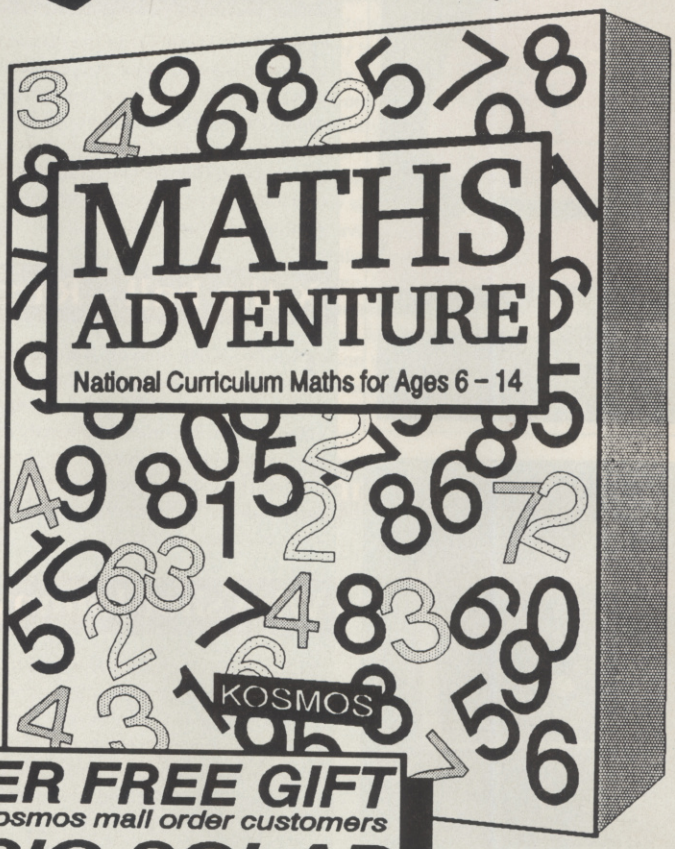

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VISA

There's no Demos section like The One's Demos section, and this month's Demos section just goes to prove it. Confused? Read on...

THE One DEMOS

DEMOS

WE'VE HAD SO FEW quality demos of late that there's no Pick of the Month for this issue, but we have got a couple of excellent music Megademos from The Wild Boys and more details on that superlative PD puzzler, *Match It*. However, if you've already glanced at the next couple of pages, you'll see that the main feature this month is a bit of a departure from the norm. If you've ever wondered what it's like to set up your very own PD library, consult our guide below.

DEMOS

For anyone with even the slightest interest in hardcore dance music, The Wild Boys have just released a couple of excellent Megademos into the Public Domain. *State of the Art* features almost a dozen demos (including a few boring vectorballs, unfortunately), and *Hardcore Dancefloor* is one of their latest releases, containing non-stop music, with some pretty nifty speech samples. Meanwhile, if you own an STE and are looking for the kind of music tracks you can hook up to your hi-fi and bask in, Caledonia has just the thing for you. Disk STE-33 contains the latest version of the *ESION* tracker and *Songs of the Unexpected* – a brilliant demo/sound system.

MATCH IT

We mentioned this game in passing a couple of issues ago, but it's still one of the best PD disks we've received in the last few months, so it's well worth examining in more detail. It's a Budgie UK disk (BU-90), and the basic aim of the game is to match pairs of tiles until you have none left on screen – gameplay that will be familiar to anyone who's played the full-priced game, *Shanghai*. It might sound easy, but there's an increasingly tough time limit, and you can only select certain tiles. The whole game is packed with neat features, such as a help function, and bonus helps for completing a screen without assistance. A top class game which shouldn't be missed.

PD LIBRARIES FOR BEGINNERS

If you thought that starting your own PD library was just a question of sitting around on your backside, sending off disks and reaping the rewards, think again. We contacted Jake Bain, who started Caledonia PDL in November 1990, to find out what life in the library is really like.

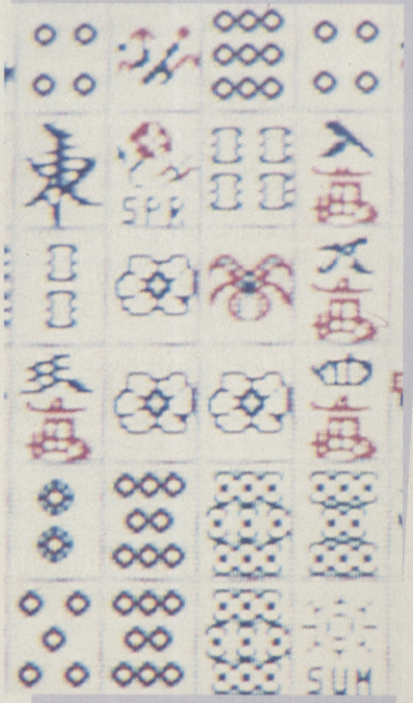
How did you become a PD librarian?

"I had a good selection of PD stuff to begin with, and a couple of people suggested that I should start a library because I had the equipment and collection to do it. Basically, I was fed up with the slow service of other PD suppliers – they might have been cheaper, but the service was not what I wanted, and I reckoned I could do better. It was a bit of a gamble to

THE WILD BOYS' State of the Art menu screen isn't the most original in the world, but it's typical of the demo's neat touches.

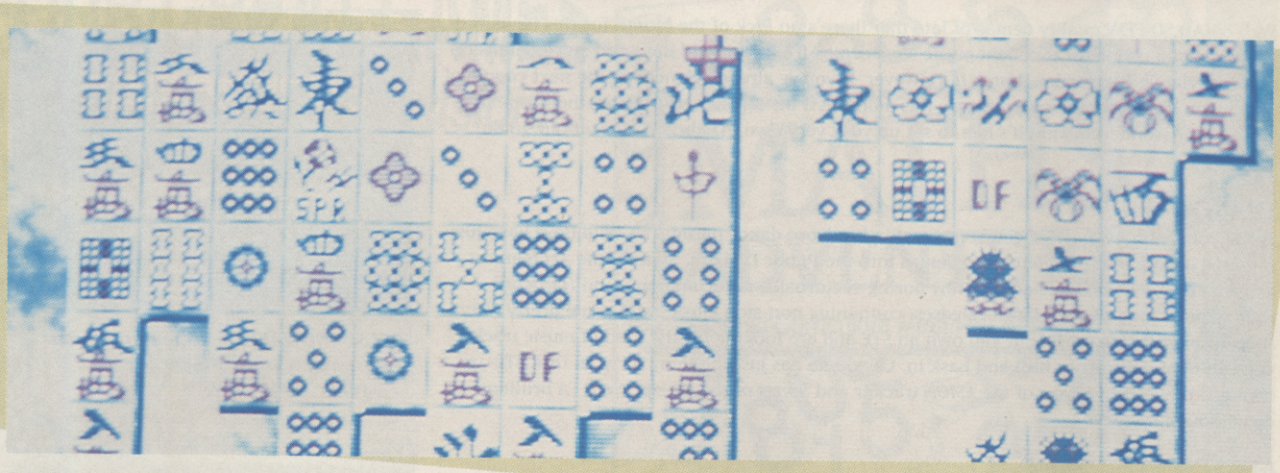
THE SOUNDWAVE DEMO features 16KHz Digi-sound with two-layer parallax scrolling... or does it?

THE WILD BOYS' Hardcore Dancefloor: non-stop dance music.



WHO NEEDS to pay £25 for Shanghai when you can play Match It for under a fiver?

DEMOS



ONE OF THE BEST puzzle games around at any price: Budgie UK's Shanghai.

begin with, but a few months later everything seemed to be going fine and I've managed to keep up the supply ever since. Now I've got contacts all over the world and things are going great."

What's the worst part of the job?
"The long hours. You have to start very early and it feels like you're working forever. Sometimes I work until three in the morning, but I've been known to work later than that. Also, people don't realise that there's a lot more to it than just taking orders. There's a lot of administration involved: you have to get a regular supply of blank disks, you need to maintain a regular stock, you have to make sure you catalogue all your disks properly and keep up with the new versions of programs – which is difficult because some come from all over the world. There's always something to do. I start at eight o'clock, sorting out the mail orders, and dealing with telephone orders; and in the meantime I have to keep updating the catalogue."

Is it expensive?
"The overheads are far above what anybody would think they are. The basic costs include the price of disks, which you can reduce by buying in bulk: but not if you don't have the money in the first place. Then there's the cost of postage, paper, disk labels, and advertising in magazines, which you do need if you're maintaining a profile. On top of this you're constantly running computers and a modem for downloading stuff, and you're always on the telephone – it adds up to a few hefty bills."

So why do you do it?
"The best part is just the buzz of doing the job. I enjoy it, and I can't think of anything else I'd prefer to do. You meet lots of different people every day: ST users are different from Amiga users, they're very friendly. I enjoy giving a service, and it's good when I've supplied someone with a game they like, which they would have otherwise had to pay a fair amount for. And thumbing your nose at the commercial software houses – that's fine as well."

How do you go about selecting your stock?
"It depends. If it's games, I test them all to see if they work and check out the playability – I'm not a great gamesplayer, but I know a good game when I see one. Demos are easier: I'm a collector myself, so I know what I like and when it's a good demo. If people send me stuff and I don't think it's worthwhile I tell them as gently as I can, and sometimes they improve it. On the utility side, we have more utils than anything else in the library."

Do you have trouble with viruses?
"When you're dealing with so many disks, you do sometimes pick them up, but we've never had a virus leave the library. Every disk is checked twice before it gets sent out, so even if all the disks we received had one, we'd kill it before it ever reached a customer. I've had returns because of incompatibility and faulty programs, but never a virus."

What advice would you give to someone wanting to start their own PD library?
"It's a hard job: people have asked me how to go about starting a library and I can't begin to tell them because they don't believe that you've got any work to do. You have to love what you're doing because, financially, you're just struggling to make ends meet."

● Caledonia PDL can be contacted on (0463) 225736, or at 250 Oldtown Road, Hilton, Inverness, Scotland, IV2 4PT.

THE DEATH OF A PD LIBRARY...

We've got some bad news for anyone who's been trying to get demos from C Hacks PD library: it's been forced to close down. If you'd like to get hold of any of their demos which we've reviewed in recent issues of The One, don't despair – you should be able to get hold of them from Rust PD at 16A Turkey Street, Enfield, Middlesex, EN3 5TR, Tel: 081 804 6725.

VIRUS WARNING

Because of the huge number of disks that PD suppliers deal with, it's not inconceivable that occasionally you'll catch a virus. As Caledonia points out, good libraries should have killed them before you receive the disk, but if you're a virus victim, you can solve it in a couple of ways. First, many libraries stock their own range of virus killers, which contain different elimination programs for specific viruses; alternatively, a few disks look out for any resident viruses as you load up, and supply their own (limited program) to help you get rid of them. The best way of all, though, is to turn off your computer for 30 seconds before loading in a new disk.

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TIPS

APRIL 1992

And now the end is near. And so I face the final curtain. We've come to the end of an era, my friends. I write these words with a slight tear in my eye: for the past year, you people have been my life. I've put my all into bringing you tips such as the Kick Off **Soccer School, the famous** Silent Service 2 **tips (which have been nominated for an award, I'll have you know) and the infamous** Blues Brothers **maps. But no more. I'm leaving** The One **for pastures new and the Tips section will take on a new form, a new guise, be under new management so to speak. So, to all of you I say goodbye. Be kind to whoever takes over, it's a tough job but you were all so kind to me. Thank you.**

BRIAN NESBITT

Time once again for another fish-slice of action with the metallic mussel. Millennium take you through the remaining levels of James Pond 2.

ROBO COD PART 2

THE MECHANICAL TOYS LEVEL

After-level bonuses can be found at the top middle of the main building.

World One

Theme: Not Much
Exits: World Two
Use the enemies to bounce up to the head–blocks and bonuses.

World Two

Theme: Runaway Train
Exits: World Three
This is the first constantly scrolling section. There are only a few enemies. To complete it, just avoid being trapped.

World Three

Theme: Girders
Exits: Bonus Room One and World Four
Quite a difficult section. Near the middle of the world are three red jumping enemies. Above the middle one is a hole in the roof. Bounce on the middle jumper to hit the hole – this leads to Bonus World One. After the bonus section you'll return to this point.

BONUS WORLD ONE

Exits: World Three
Bounce on the enemies to go up. This is a little difficult to achieve, but it's worth it. At the top is a complete fill–up of lives and batteries. Remember, on leaving this section through the hole in the floor, you'll drop back into World Three where you left it – above an enemy and a hole in the floor – so be prepared.

World Four

Theme: Inside Something Mechanical
Exits: World Five
This is quite a complicated world. From the start, walk right and enter the small cavern above. Walk through the right-hand wall of this cavern for some bonuses. Retrace your steps, then continue to walk right. Collect the bells from the next small cavern you drop into. The next cavern (in the roof) contains two penguin bonuses. Walk past these into the left-hand wall for a hidden extra life. Continue along the tunnels until you reach the central junction. There are four tunnels from this junction, the top left is where you came from and is finished with. The top right one appears to go nowhere – there's nothing up there for you. Walk down the bottom right tunnel (slowly) towards the wall. Walk into the wall, which will throw you into a new room. The obvious exit from this room is into the wall on the left which leads you back to the central junction. Instead of the obvious route, it's possible to walk through the right hand wall into a narrow tunnel. There are some bonuses up there and you still end up a little way back from central junction.

There are two things you must do from the central junction. First take the bottom left tunnel to collect the penguins and secondly, run down the bottom right tunnel at speed to crash through the wall – the exit pole is this way. When you go down the bottom left tunnel, you will come to a long drop on the left side of the screen, with an elevator at the bottom. There are several rooms on the right of this lift

shaft. There is a penguin in each of these rooms. When you've dealt with them all, drop onto the elevator platform and, as you rise, jump into the first snicket in the wall and wait until the elevator has gone by. Next, drop down the shaft before it re–initialises at the bottom. Walk right. You may walk into the 'elevator wall' to get back to central junction (having collected all the penguins), or walk up the slopes and come running down to crash through the wall and into the sealed bonus rooms. It's your choice – the top room is more difficult (jumping on the bird) but has better bonuses. When you have collected all the penguins, run down the bottom right tunnel from central junction to crash through the wall. Walk right, collect the umbrellas and drop down into the bonus room. Collect all you can, stand on the up arrows and extend to the exit pole. Phew!

World Five

Theme: Roller Coaster
Exits: Bonus Worlds Two and Three and World Six
There appears to be very little in this world except curvy tunnels to have fun running around in. At the bottom of every curve there is a hole in the roof containing something nice. The first two lead to Bonus Worlds Two and Three and the next three are coins, lives and batteries. To the right of the exit pole is an extra tunnel. To hit it, run from half way down the last slope. If you manage to get into the extra tunnel, at the very right hand end of the world are 200,000 points, hiding in the roof.

BONUS WORLD TWO

Exits: World Five

BONUS WORLD THREE

Exits: World Five

World Six

Theme: Train Tunnels
Exits: Tower Screen
Travel right from the start point, up the incline and knock a train out of the head–block. Jump on it to reach the tunnel, top left. In here you can get your car and totally zap this section. Also, in the small room, there are two extra lives hidden in the higher side walls. At the top of the second slope from the starting point there is a room below you which you cannot enter. Go to the bottom right of the section and jump on the plunger – this will open the door for you (kill all the enemies with the car before entering because you'll lose it here).

THE CLASSIC BOARD GAMES LEVEL

World One

Theme: None
Exits: World One, Bonus World One, World Two
A straightforward, fairly easy section. There are four exit poles at the end, numbered 1 to 4 from top to bottom. Pole 1 returns you to this world again. Poles 2 and 3 take you to World Two. Pole 4 takes you to Bonus World One.

About two screens from the start there are some head–blocks hidden in the floor. Don't kill the second and third birds as there are some head–blocks above them. Hit the blocks to knock two batteries out, you'll then need to jump on the back of the birds to reach them.

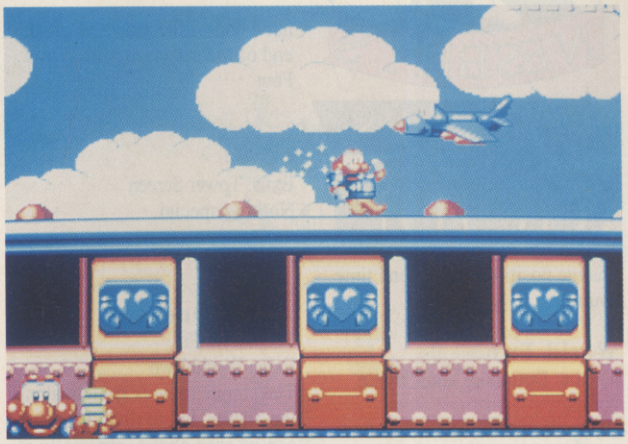
BONUS WORLD ONE

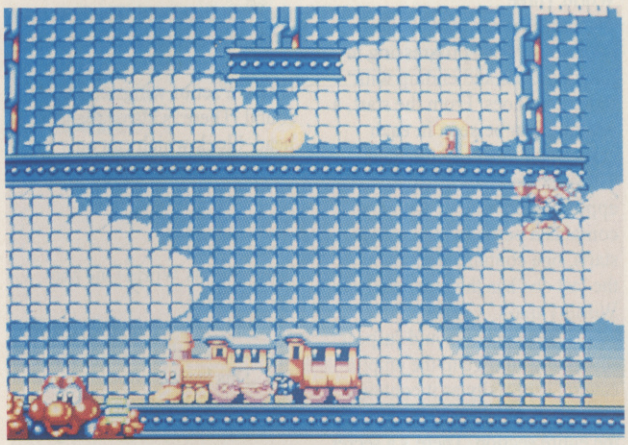
Exits: Bonus World Two
You have a choice to go left or right from your starting point, you can't go both ways. To the right there are three bad head–blocks (containing poison), to the left there are three good head–blocks (with extra lives). There are also two exit poles, both of which take you to Bonus World Two.

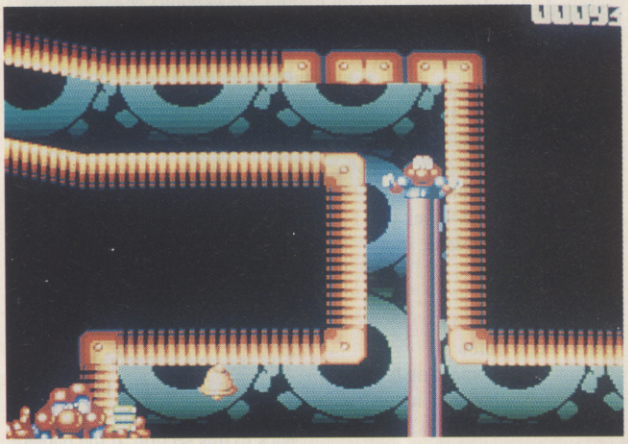
BONUS WORLD TWO

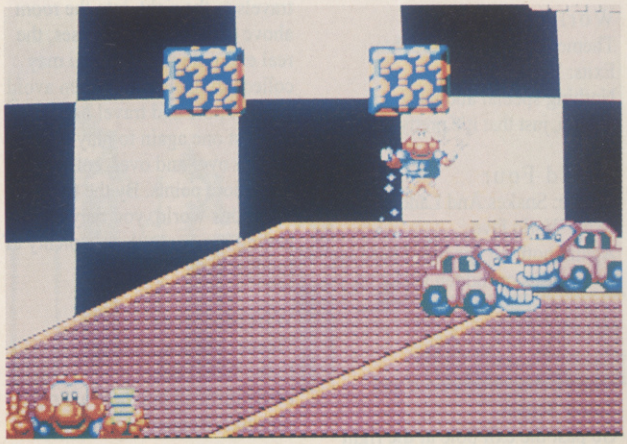
Exits: World Two
This section appears identical to the last world (Bonus World One). The good and bad sides are now reversed. Both the exit poles take you to World Two.

N.B. Bonus Worlds One and Two are designed to confuse the player. It appears that Bonus World One is re–entered – possibly due to the choice of exit pole. It may also appear that both sides offer good bonuses or both offer bad bonuses. The skilful player should learn to go to the left the first time and right the second. There is a clue in that the two normal bonuses at the top









BRIAN NESBITT'S PLAYERS GUIDE

change positions the second time round.

World Two

Theme: Dominoes and Playing Cards
Exits: Bonus World Three and World Three
The basic section starts with domino caverns, progressing to playing cards and ending with more dominoes. From the start, a penguin can be seen in each cavern and must be collected. Towards the end, the caverns appear again, one of which contains a penguin (as at the start), one contains nothing and the last one has the exit pole (to World Three).

The alert player should suspect something strange in the empty cavern, especially as it contains the only double–blank domino in the entire section. There's a secret exit in the blank domino which takes you to Bonus World Three. The advanced player should notice an extra room above the cards towards the end of this section. This is a little tricky to enter and contains only bonuses, a secret exit (to Bonus World Three) and a head–block that contains an aeroplane.

BONUS WORLD THREE

Exits: World Three
A mini–maze containing only a few domino spots and a number of invisible walls.

World Three

Theme: Chess and Draughts
Exits: World Four
Nothing special about this section, just that it's pretty tricky.

World Four

Theme: Snakes And Ladders
Exits: World Five
Again, nothing special. There are no bonuses or hidden tricks.

World Five

Theme: Dice and Chips
Exits: Bonus World Four and Tower Screen
Go past the exit pole at the right hand end of the map and off the end of the map to Bonus World Four.

BONUS WORLD FOUR

Exits: Tower Screen
Nothing special.

THE ARTS LEVEL

World One

Theme: Hi–Fi
Exits: World Two
The simple route is straight along the bottom, left to right. Bonuses can be seen above, especially at the right hand end. The best way to get these is to take the moving platforms upwards and to the left, where a set of wings can be found. There is also a plane head–block which can only be accessed using wings.

World Two

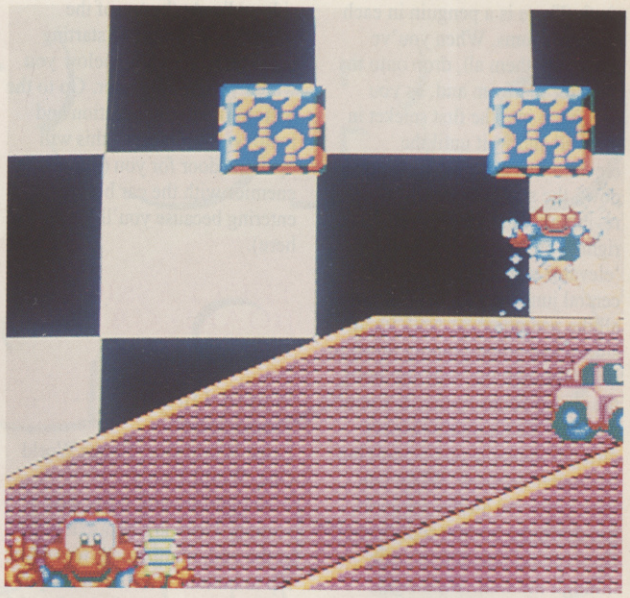
Theme: Paint
Exits: Bonus World One and World Three
The semi–observant player will notice a tunnel to the right of the exit. This leads to Bonus World One. Most players will also notice a hidden room just to the right of the first moving platform – most will also blunder into it. A good player will notice that there is a bonus to the right of the birds – take them on, collect the bonus and blunder on through the right hand side of the cavern, into a secret tunnel collecting loads of bonuses and exiting to a Bonus World One.

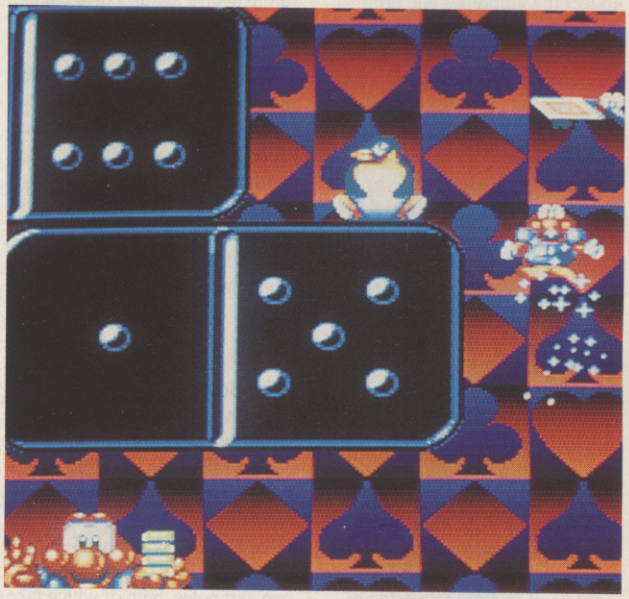
BONUS WORLD ONE

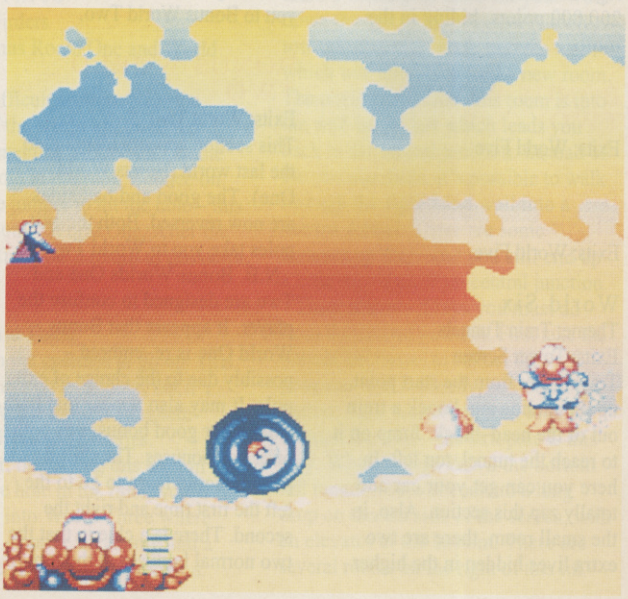
Exits: World Three
The exit pole is available immediately on entry to this section. This pole will bring you back to this section. If the player travels to the right, into the room above to collect the bonuses, the real exit pole is there. You may collect all the bonuses, then avoid the exit pole and travel back to the first one again to play this section over and over, collecting even more points. By the time you reach this world, you may be getting hungry so there's plenty of food in here.

World Three

Theme: Musical Notation
Exits: World Four
Fairly difficult but there are no surprises. Remember to fill up







with batteries at the half–way point.

World Four
Theme: Paper/Writing Materials
Exits: World Five
There's a hollow stack of papers about half-way along this world. Jump on each ream until the gap is found to collect a few bonus points.

World Five
Theme: Drawing Materials
Exits: World Six
This is an unusual section. From the starting point there appears to be nowhere to go. Four penguins can be seen from the cross–shaped tunnel, each of which is in its own room. The entrances to the bottom left and the top right rooms are easily found. The entrance to the bottom right room is at the bottom right corner of the bottom left room. The entrance to the top left room is at the top left of the top right room (got all that?).

World Six
Theme: Paint
Exits: Bonus World Two and World Seven
This section scrolls constantly. At the end of the world is the normal exit to World Seven. There are also three opportunities to jump into bonus exits. You're likely to find them difficult to reach, especially if you've been tempted by the big bonuses. Each of these exits will take you to Bonus World Two.

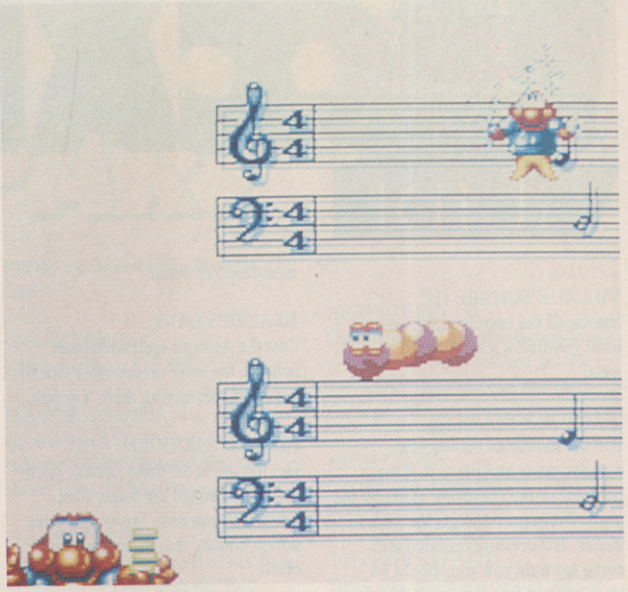
BONUS WORLD TWO
Exits: World Seven
Nice and easy. Top up your batteries, lives and points.

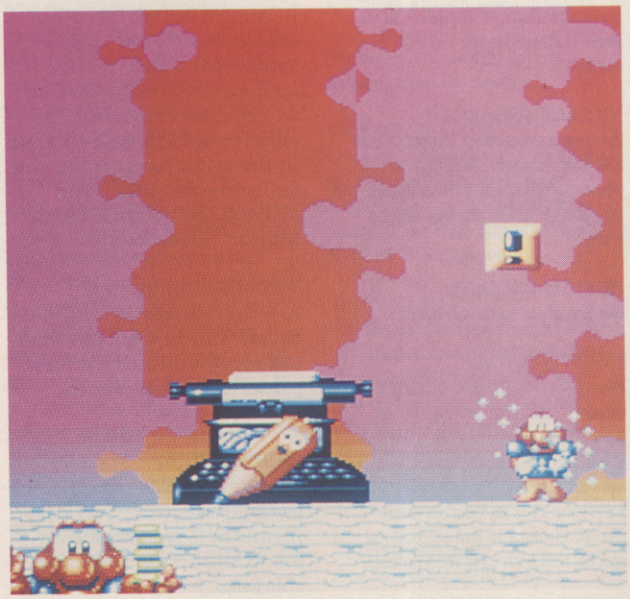
World Seven
Theme: Music Room
Exits: World Eight
This is a straightforward section, although there are a couple of tricky bits to watch for.

World Eight
Theme: The Brass And Guitar Section
Exits: Bonus World Three and Tower Screen
A little mazy, this one. There's a secret exit in the mouth of the tuba just above the start point (leading you to Bonus World Three). You'll re–enter here when you're finished there.

This whole World can be a little tricky to find your way out of. Walk right from the starting point, extend upwards then drop onto the brass mouthpiece which will break off and carry you into the guitar room. Jump around in the plectrums to reach the top blue one. This will move in the direction you nudge the joystick . Go over to the left and jump into the top gap in the brass pipes. Then go left and down.

BONUS WORLD THREE
Exits: World Eight
Nothing special at all.





CHEAT MODES

THERE ARE THREE different cheat modes in RoboCod (one of which was featured in last month's issue, but never mind). Whenever you see groups of different bonuses lying in close proximity to each other, don't just run blindly into them. Stop and take a look at what they are. If you can take the initial letter from each of them and re–arrange them to spell a word, chances are it's a bonus.

The three words that you can spell are CHEAT, LIVES and POWER. Sample bonuses could be:
Cake, Hammer, Earth, Apple and Tap – CHEAT
Lips, Ice cream, Violin, Earth and Snowman – LIVES
Penguin, Oil, Wine, Earth and Racquet – POWER

Remember, look before you leap. There are also two hidden worlds behind the main tower, another Sweets level (including a Liquorice Allsorts World, the infamous Bouncing Jelly World, another Cake World and an upside down Jelly World) and an extra scrolling section. To reach them, run along the ground floor – avoiding the doors – then go up and over the first flight of stairs. From the bottom of the second (smaller) tower, make your way up to the landing above Dr. Maybe's final door and run left into the wall. You'll disappear behind the screen and arrive in the Secret Tower room.

PLAYERS GUIDE

Last month was just the beginning. Now it's the end. Steve Kelly takes you through the rest of the trials and tribulations that have been perplexing you for so long.

CADAVER

Level 2

VILLAGE SQUARE (1):
Search all the barrels in this room until you find a loaf of bread. Go west.

VILLAGE SQUARE (2):
Pull the stick from between the wooden posts and place it at the entrance of the enclosure made by the posts. Jump over and get the sack of stones. The creature revealed will come towards you and should be blocked from its advance by the stick you so carefully positioned. Kill the slime with the stones. Go east, then north.

VILLAGE SQUARE (3):
As soon as you enter, drop the loaf and hold your stones. Shoot at the slimes until you kill them both (one will reveal a key). Get the key and go north.

PRIEST'S PASSAGE:
Get the silver coins. Go north.

PRIEST'S SQUARE:
Run quickly to the east exit and enter the door. Hold the stones and go west. Try to shoot the eyes (HINT: When the eyes turn to attack you, you can exit the room and re–enter. This scares the eyes and makes them retreat, giving you some breathing space). Kill both eyes then go east.

SMITH'S LODGE:
Get the red casket and the gauntlet. Get on the barrel and throw the gauntlet at the breast plate high on the north wall (the plate should fall onto the bed). Search the breast plate and get the key. Open the iron box (the one furthest east) and get the shurikans and the Cure potion. Leave the other iron box, you'll get a spell for it later. Go west.

PRIEST'S SQUARE:
Insert the key from the slimes in the gold keyhole. Go north.

CARTER'S LODGE:
Open the chest and get the coins and the bag of stones. Open the cabinet and get the orb (Activate spell). Return to the VILLAGE SQUARE (2). Go south.

EAST LANE:
Use the shurikans to kill the brain monsters. Go south.

HEALER'S LANE:
Cast the Activate spell which will activate the lever on the other side of the posts, destroying them. Go east.

HEALER'S LODGE:
Get the green Stamina potion, open the chest and get the Super Fast potion (also green). Ignore the three potion bottles, they're useless. Go north.

HEALER'S ROOM:
Open the chest. Get the red Spider Poison potion, the orb (Massacre spell), the scroll (Translate spell) and the brown Cure Poison potion. The cabinet holds a book that gives a clue for later on, that becomes clearer with the Translate spell. Return to the VILLAGE SQUARE (2) and hold the Massacre spell. Go north.

VILLAGE SQUARE (4):
As soon as you enter the room, cast the spell to kill the slimes. Get the two bags of cash and drink the Immortal potion. Note: you can't pick this potion up. Go west.

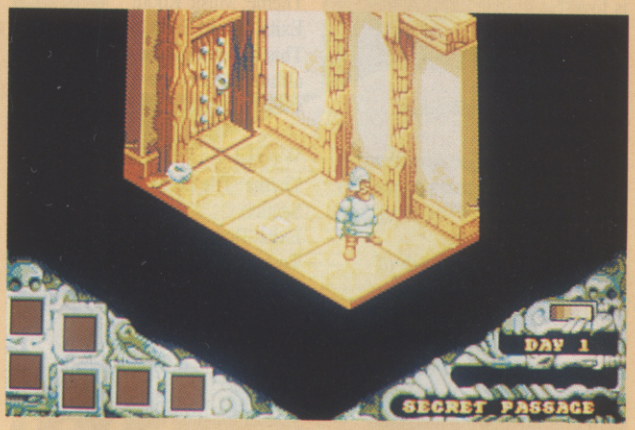
HIGH STREET:
When in, jump on the brain (the Immortal potion protects you). Now, you must try to get the brain to stay near the raised platform. When the brain jumps, you must jump from the brain onto the platform and pull the lever. When this is done, go south.

VILLAGE STORE (1):
Pull the lever six times and press the button (as the book said). Read the book and get the scroll that comes out (a Dispel Curse spell). Search the barrels and one of them reveals an orb (Turn Monster). Leave the chest until you have a Dispel Trap spell. Go south.

STORE LODGE:
Search the pillow, get the key, pull the lever and get the stone bag. Go west.

SOUTH LANE (1):
Cast the Dispel Curse spell on the north lever and pull it to unlock the door. Go west.

FOOD STORE:
In here you must push both the sticks so they're under the goodies on the



platform behind the metal posts and then pull the lever to make them fall onto the sticks so you can recover them by pulling the sticks out. Do this and get the two cash bags and the casket. Ignore the red potion, it's a suicide drink. Get the black potion (Giant Jump). Go east then south.

SOUTH LANE (2):
Make sure you're topped up with stamina for the next part. Hold the bag of stones and go west (through the south door).

UNDERTAKER'S:
First, shoot the four spiders (use the method of going in and out of the room). Next, use a shurikan to kill the undertaker. There's no way of avoiding his magic. Open the chest and get the shurikan. Go west.

STORE:
Get the cast and search the corpse, but as soon as you do, run to the other side of the descending bars. Pull the lever to raise the bars and return to get the key. Return to the SOUTH LANE (2). Insert the gold key in the keyhole. Go west (through the north door).

MORGUE:
Search the man and get the evil gem. Go east then south three times.

SOUTH SQUARE:
Kill the two eyes with the stones. Go north three times.

HIGH SQUARE:
Jump onto the barrel and wait until four spiders have come out. Cast the Turn Monster spell and go to the spider barrel. Insert the Spider Poison potion into the barrel. Search the barrel and get the orb (Massacre) and cast this to kill the spiders. Get the key, pull the lever on the north wall and go north.

VILLAGE STORE (2):
Drop the evil gem and GET OUT OF THERE QUICKLY!! Go to the HIGH SQUARE. Now, return to the PRIEST'S Square and insert the large silver key into the keyhole. Go west.

PRIEST'S HOUSE:
Press the right hand button first, the left button twice, the right button twice and the left button once to unlock the door. Go west, don't stop and go south.

BACK ALLEY (1,2 & 3):
Go west twice, pull the lever and go south. Quickly get the evil gem then go north. Now go east three times.

PRIVATE CHAPEL:
Drop the evil gem on the altar. Kill the slime (tricky) and get the chest key when he is dead. Open the chest and get the Dispel Trap scroll and the Magic Missile wand. Return to the SMITH'S LODGE, cast Dispel Trap on the chest. Open and get the orb (Freeze) and the cash. Do not kill the spider, leave him and watch! Go to the SOUTH SQUARE and go west.

SOUTH PASSAGE (1):
Cast the Freeze spell and pull the lever until the posts have raised enough for you to jump over the slimes. Drink the Super Fast potion before you attempt the jump! Go south.

SOUTH PASSAGE (2):
Run and get the two stones and the

THE PAY OFF
PART TWO

board. Go west then north, avoiding the eye.

GOLD STREET:
Get the two stones and hold a bag of stones. Go south.

COUNCIL SQUARE:
Kill the eye and get the stone. Go north twice.

PAUPER'S SQUARE:
Drop the board on the slime and get on the board. Use the fact that the slime moves towards you to get to the northwestern rock. Pick up the rock and pull the lever. Get back on the slime and go to the northeastern rock. Get the wand (Magic Missiles) two rocks and pull the lever. Get the scroll (Bless Magic) when the slime dies. Cast the Bless Magic on the Magic Missile wand and hold it ready for action. Go west.

DEAD END:
Kill the eye with the magic (nothing else can hurt it). Open the chest, get the gold key and the Stamina potion. Go back to GOLD STREET and insert the key in the keyhole. Go west.

JEWEL LODGE:
Get the small chest key. Open the iron box and open the red casket (the key only enables you to open one casket, so ignore the green one, its contents are useless). Get the ruby and put it in the gold and red casket that is 'designed to hold a small gem' (a clue if ever there was one). Go east and cast an Unlock Door spell on the east door. Go east.

BANKER'S LODGE:
Kill the slime. Get the cash. Cast Dispel Trap on the chest and open it. Get the cash and the scroll (Unlock Chest). Look around the back of the altar, you'll find a piece of jade. Get it. Return to the COUNCIL SQUARE, insert all the rocks you have collected into the barrel and search the barrel. Open the casket that comes out and get the Tiger Eye gem. Go north twice then east and from there return to HIGH SQUARE. Go west.

HIGH STREET (2):
Kill the two brains. Cast the Talk With Dead spell on each of the skulls on the north wall, they will tell you which gems to insert into which skull (remember, your Ruby gem is in the casket). Do all of this and drink the Giant Jump potion and make sure you've plenty of stamina before you go west. Note: The Talk With Dead spell can be used with all the corpses in this level for a bit of light relief!

HIGH STREET (3):
Jump onto the wooden block, drop down and jump onto the next block. Drop down and pull the lever. This kills the creature and stops the health loss to you. Go back, get the key and go west.

HIGH STREET (4):
Nothing here yet. Go south then east.

ARMOURY:
Get the cash and the red potion (Stamina). Open the iron box and get the shurikans. Get the bag of rocks and open the chest. Searching the chest gives the clue of how to get out of here. So close, open and close the chest to reveal a keyhole. Insert the gold key into it and go west.

MILITIA LODGE:
Get a plate, or some other rubbish, and throw it towards the potion until a metal post descends and a slime appears. Kill the slime with stones then pull the lever. Get the orb dropped by the slime (Activate), the green flask (Stamina) and press the far left button (a clue is given by a book in the preceding room). Go west.

HANGER LANE:
Get the stone. Hold the bag of stones ready for action. Go south.

HANGER'S END:
Kill the slime. Cast the Activate spell (to pull both levers at the same time). Go west.

WIZARD'S LANE (1):
Kill the brain and get the key. Insert the key into the left keyhole (the key doesn't disappear), then insert it in the right one. Enter the left door.

WINE LODGE:
You can now get the ram's skull. If you had entered this room through the door you unlocked last, the ram's skull would be on the other side of the bars. Go south twice.

WIZARD'S LANE (2):
Kill the eye with the bag of stones. Go east.

GREAT LODGE:
Nothing in here. Go east.

MAYOR'S ROOM:
Go and touch the chest and remember what happens! Get the charm from the bed. Go south.

COURT YARD:
Insert the sandstone into the hole. Turn to face the key and drop the Talk With Dead scroll onto the spikes (or use any other rubbish item). Go to the button and press it. Keep pressing it until the small stones shoot from the hole. Push the spell and key off the spikes. Go and get the items. Go east.

COUNCIL HALL:
Get the orb (Freeze) and the scroll (Unlock Chest). Cast the Unlock Chest on the wooden chest and get the Dispel Trap scroll. Drop the red casket (property of the Wulfheim Banker's Lodge) and cast a Dispel Trap on it. The casket is double trapped, so you should cast your other Dispel Trap on it before casting Unlock Chest to open it. Open the green casket that's revealed and get all the keys. Use the gold key to unlock the west door and return to WIZARD'S LANE (2). Insert the key marked EARTH into the keyhole. Hold the Freeze spell and go south.

WIZARD'S STORE:
As soon as you enter this room cast the spell. This will stop the platform raising and freeing the slime. Insert the key marked VENUS into the keyhole on the north wall (marked SECOND). Use the barrel to let you insert the remaining key into the keyhole on the west wall. Pull the lever and go south.

WIZARD'S LODGE:
Get the cash. Go and stand in the southwest corner of the room and throw the ram's skull onto the altar. Get the key from the altar and open the chest. Get the key, the potion (Strength) and the two orbs (Turn Monster and Reveal). Return to the MAYOR'S ROOM. Cast the Reveal spell (to reveal the chest that disappeared when you touched it). Open the chest and get the loot. Now, go all the way back to HIGH STREET (4).

HIGH STREET (5):
Quickly cast a Turn Monster spell, run to the orb on the block and get the orb (Mind Blast) and cast this spell. Go west.

HIGH CLOSE:
Get the cash. Insert the key in the keyhole and go west.

VILLAGE SAFE (1):
Drink a Strength potion and pull the two stacked barrels under the block suspended in mid–air. Pull the lever (the barrels should stop the block covering the door). Go south.

VILLAGE SAFE (2):
Open both the chests. Get the cash, the two orbs (Turn Monster and Freeze), the key, the crown and the potion (Super Fast). Return to HIGH STREET (4) and go north.

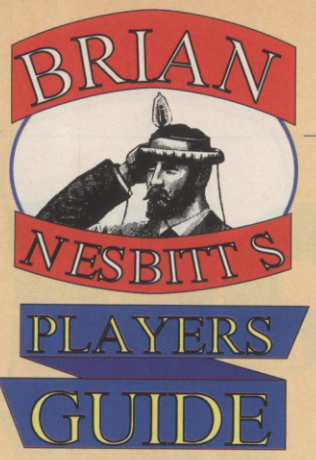
TEMPLE LANE:
Pull the lever and don't move. Wait until the blocks have descended and drink the Giant Jump potion. Jump onto the top of the first block and carry on over the top of the blocks. Now save the game and prepare for action. Hold the Freeze spell and go north.

TEMPLE SQUARE:
Cast the Freeze spell. Hold a shurikan. Get close to one of the eyes and shoot at it until it dies. When the Freeze wears off, cast a Turn Monster spell and keep shooting at the eyes. Cast your last Turn Monster spell and keep shooting. When the last spell wears off, get out of the room, even if the eyes are not all dead. Go east.

FLETCHER'S HALL (1):
Leave the cash till later (or get it now and see what happens!). Go north.

FLETCHER'S HALL (2):
Pull both the levers to raise the block, but pull them both again (so that both are in the up position). Go west.

BOW STORE:
Quickly run to the left hand lever (the one marked 'UP') and pull it. Wait a couple of seconds and pull it again. The eye should now be above your head and cannot hurt you. You must now use the up and down levers to



get the eye at the correct height so that it pushes the key off the metal pole. When done, get the key, the potion (Immortal) and the wand (Unlock Door). Cast the Unlock Door at the exit and go east. Cast an Unlock Door spell on the south door and go south. Now you can get the cash. Go west. If you haven't already killed the eyes, forget about them and drink the Immortal potion. With a bit of speed insert the two keys into the two keyholes and go west. Otherwise, you can take your time and get the charm before doing the keys and exiting.

You have now completed the most physically tough level ever in the annuls of Karadoc.

Level Three

ANTE ROOM:
Nothing here. Go north.

NORTH PASSAGE:
Jump onto the altar and push the glass orb onto the floor. Get the broken glass that results and go north.

PRIEST'S ROOM:
Get the cash. Open the chest and get the goblet and the wand (Fireball). Go south three times.

SOUTH PASSAGE:
Drop the goblet under the barrel with the tap. Touch the barrel and 'switch' it (the goblet should fill with wine). Insert the broken glass into the goblet. Return to the PRIEST'S ROOM and give the goblet to the priest. When he dies, search him and get the key. Unlock the door and go west.

PRIEST'S ROOM (2):
Jump on the stool and search the wall. Press the secret button. Press it twice more to get a bonus potion (Stamina). Get the key and potion. Open the chest. Get the orb and the black book in the strange language. Go south.

SMALL STORE:
Open the chest. Get the key and talisman. Close the chest, then open it again. Get the orb (Teleport) and cast it.

QUIZ ROOM (Bonus Room):
I'll let you work this room out for yourself,. but when finished, cast the Teleport spell again. Return to the SOUTH PASSAGE. Insert the key in the keyhole and go south.

NOVICE'S ROOM:
Go to the south wall of this room and, keeping off the three tiles with symbols on, get the cash and the scroll (Dispel Trap). Go west.

NOVICE'S HALL (1):
Get the flask, urn and bowl that are on the blood circle (this opens the door). Go west.

NOVICE'S HALL (2):
Pull the first lever and drop down. Get the cash, the potion (Unknown) and the wand (Unlock Door). Quickly drink the unknown potion (it's a Giant Jump) and jump out of the pit. Hold the Fireball spell and shoot the brain as he jumps out of his pit. Drop down and get the orb (Mind Blast). Drink another unknown potion to get out and drop down the third pit.

DEEP CELLAR:
Drop off the platform and get the goblet. Now, just avoid the brains for about 20 seconds, and you'll be transported out into the NOVICE'S ROOM again. When this happens, pull the second lever to close the pits off. Cast the Unlock Door spell on the west door. Go west.

SPIRIT'S HALL:
Go west through the door furthest north.

HIDION'S CELL:
Get the casket, jump on the stone block and pull the lever twice very quickly. Jump off the block, get the orb (Turn Monster) and the key. Go east, put the key in the keyhole and go west through the other west door.

LOWER STORE:
Get the cash, the potion (Strength) and the orb (Activate). Jump on the barrel and you'll find a chest key under the top barrel. Get it. Return to the NOVICE'S ROOM and insert the goblet into the barrel. Get the goblet and go west. Cast the Activate spell to switch the lever and make the casket fall. Go west twice, then north.

KALIN'S CELL:
Get the silver orb and jump on the chest. Insert this orb into the hole. Cast the Dispel Trap on the chest and open it. Get the scroll (Translate) and the talisman. Go south then east (through the furthest north door).

NOVICE'S STORE:
Open the chest, get the talisman, key and scroll (Bless Potion). Get the talisman under the stairs (blocks will fall down). Drop the Strength potion and cast the Bless Potion spell on it. Now you have the strength to pull the block out of the way of the door. Go east.

VESTRY:
Walk around the spikes to the keyhole, insert the key into the keyhole and walk back. Ignore ALL the potions, they're useless. Go north.

INNER SHRINE:
Insert the talisman of death into the shrine of death and read the 'ode to shrines' book. Note, this book must be in the strange language for the puzzle to be completed. Get the potion that came from the talisman of life. Go east.

OUTER SHRINE:
Insert the last remaining talismans into the appropriate shrines and read the book to get the two potions. Get the orb. Search the altar and press the button. Go west twice.

HOLIEST WAY:
Pull the lever when the key can drop onto the moving platform. The overhang will knock it off. Get the key and go east then north.

GATHERING HALL:
Drop the bowl, urn and 'foul smelling liquid' onto the blood circle (i.e. the three items you took off the blood circle to unlock a door earlier). This unbars the way west. Go west twice.

PURIFICATORY:
Open the chest on the west wall. Get the brown and yellow potions (Super Fast and Oil). Get the two demi–johns and the two flasks of water. Jump on the second chest and search the left hand panel on the wall. Press it. Search and press the second secret panel. Get the orb. Return to the OUTER SHRINE. Go south.

VARIO'S TOMB:
Cast Dispel Trap on the chest. Drop the small grey casket you have had for a while, cast Dispel Trap on it and open it. Get the chest key AND the open casket (you'll need it later). Open the brown chest. Get the cash and the locked casket. Drink the Strength potion and pull the altar away from a hidden pit. Drop down the pit.

LOST CRYPT:
Get the cash and the chest key. Open the casket and get the casket and scroll (Unlock Chest). Cast this spell on the chest with no keyhole (tells you by searching the chests). Get the spell from this chest (Dispel Trap). Ignore the other chest and drop the last casket that remains unopened and open it. Get the orb (Teleport) and casket. Cast the Teleport spell. Return to the PURIFICATORY. Cast Dispel Trap on the chest and get the three potions (all unknown, but good). Go south and insert the key in the keyhole. Go west.

VANYAR'S PASSAGE:
The blocks should disappear. Go west.

ORACLE'S HALL:
Do not walk on any of the tiles with a swirl in this room. When the mouths have finished their yapping, go to the furthest north mouth. Give him the two demi–johns, the two water flasks and the goblet with the water in. Go north then east.

DORMITORY:
Give the mouth your Fireball spell. Open the chest and get the key and wand (Unlock Door). Go west.

NORTH PASSAGE:
This next part takes experimentation, so I would advise you to save the game. What you must do is drink the Super Fast potion and jump to the gap that appears in the wall, and over to the west door. Go west.

GALIN'S CHAMBER:
Nothing here. Go west.

LIBRARY:
Again, this needs practice. Use the blocks to make your way to the south door. Insert the key in the keyhole. Go south twice.

WEST PASSAGE:
Pull both the levers and cast the Unlock Door spell on the north door. Go north.

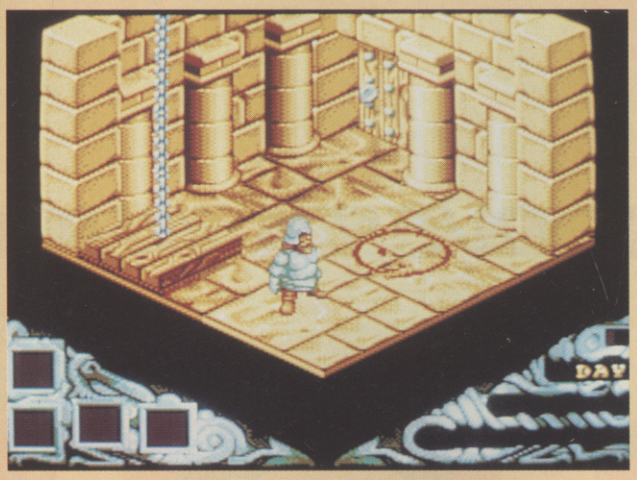
REFECTORY:
A pit should have appeared. Go down into it.

RELICARY:
Open the chest. Get the key, book and gold orb. Stand in the southeast corner of the room and cast the Activate spell. Go south. Insert the key into the keyhole and go south.

SACRED STONE:
Walk under the platform, you'll find a wand (Fireball). Go up the stairs and look behind the barrels, you'll find a lever. Pull it and go east.

SOLARIS SHRINE:
Get the orb (Teleport) and the book. Drop the gold orb on the altar. Read the book then go south.

SECRET STORE:
Open the chest and get the green potion (Unknown), the potion (Fire Shield) and the glass orb. Go east.



LOWER STORE:
Get the cash and pull the lever. Return to KALIN'S CELL and insert the glass orb into the hole. Go west.

SECRET WAY:
Insert the oil potion into the lever and pull it. Do not go north yet, but return to the VESTRY and drop down the pit.

MONSTER PIT:
Run to the east exit. Go east.

THE LUNA PATH:
Get the silver orb. Cast the Teleport spell.

THE LUNA SHRINE:
Drop the three glass orbs into the three depressions on the floor and the silver orb into the blood circle. Get the four orbs that appear (Mind Blasts). Go west.

ORBIS SHRINE:
Pull the lever twice (ignore the south exit). Go west.

REFECTORY:
Insert the four Mind Blast spells into the chest and get the Mind Blast spell that comes out on the fifth time you open the chest. Return to the SECRET WAY via the LOWER STORE. Before you continue, cast the Bless Potion spell on the Fire Shield potion. Go north.

HOLIEST WAY:
In here drop the three caskets you should have. In the first one, insert the Mind Blast spell (the 150 power one), in the second insert the Fireball wand and in the third insert the Fire Shield potion. Drink any Stamina potions you have left. Go west.

GREAT SHRINE:
Go and search the HUGE guardian and get the gem. Go east. Get the three caskets, picking up the one with the Fire Shield potion LAST. Give the gem to the mouth and go west (mind the pit that has appeared). Quickly now... go to the southeast corner, drop the first casket and open it. this should be the fire shield. Drink it. Drop the other two caskets and get get their contents. Cast the Mind Blast spell then get in front of the guardian. hold the Fireball spell and shoot ALL the charges at him. Every shot MUST hit, so only shoot when the Fireballs he casts are floating in the air. If your shots hit these, you won't be able to complete this level. Anyhow, eventually he should die and allow you to go west, to the final level.

Level Four

ENTRANCE HALL:
Get the orb (Mind Blast), the daggers, the three poles, the cash, the two urns and the large skull. Go north.

MAIN TUNNEL:
Get the two rocks. Go east.

DEATH CAVERN:
In here you must jump onto the stone platform and move it around by moving your man. You must avoid the spinning spike blocks and make your way to the raised platform. When you've done this, get the casket, leave the flask (Suicide), read the book and get back on the platform. Make your way back and go west then south.

ENTRANCE HALL:
Go to the hole and search it. Pay up EVERY time it asks you. get the two flasks (Alcohol and Unknown) and the snake gem. Throw one of the rocks at the urn. Get the orb (Dispel Magic) and the chest key. Go north then west.

WEST CAVE:
Hold the Dispel Magic spell. Walk on the three tiles with depressions (until three evil gems drop). As soon as all three are revealed, cast the Dispel Magic spell. Walk on the depression in the southwest corner. Get the key and the boulder. Go north.

BARRED HALL:
Go and eat the mushrooms until you find a flask (Stamina). Drop one of the poles between the second and third posts from the north, pull the lever and when the spinning blocks are on the south path, push the post to stop their movement. Go east.

LOCKING ROOM:
The idea of this room is that the door you are facing locks and the one behind you unlocks. Face the east door and drink the Alcohol potion. Go east.

LIFT ROOM:
Get on the barrels and throw the boulder onto the platform on the north wall. When it starts moving, jump onto the platform on the west wall and pull the lever. Open the casket and get the orb (Banish). Now drop your other casket and open it. Get the wand (Unlock Door) and the magic stone. Get the two caskets. Go north.

PIT CHAMBER:
Throw three rubbish objects at the plank suspended on the two posts. Press the button. Use the planks to get to the key. Go and press the button again and cast the Unlock Door on the west door. Go west.

CENTRE TUNNEL:
Drop the gold key, the Unlock Door spell, the Mind Blast, the Cure Poison potion and the Alcohol. Now drop the two caskets and put the silver key in one and the Banish spell in the other. Go west.

HOLY SHRINE:
Drop the caskets and open them. Drop the Banish spell on the stone block. Get the new orb (Confusion). Insert the silver key in the keyhole. Go north.

ROCK ROOM:
Throw two rubbish objects to the east and south of the post to stop the revolving blocks. Pull both the levers and go east then south. Get all the objects you dropped then go north and east.

SMALL CAVERN (1):
Search the skull and pull the hidden switch. Get the cash, potion (Unknown) and the black potion (Strength). Press the button then open the chest. Quickly get the scroll (Dispel Trap) and go north.

SMALL CAVERN (2):
Search the shield and get it. Search the hole and get the bomb. Go east.

SMALL CAVERN (3):
Insert the Strength potion in the urn. Go south.

SMALL CAVERN (4):
Eat the mushrooms. Go east.

TWIN LIFTS:
Here you must put the shield under the moving platform so it goes over to the east gates. Then drop one of the small sticks you have onto the platform, so it touches the casket. Put the shield under the platform again. The platform should go over again to the west and the stick should push the casket off. Cast Dispel Trap on the casket and open it. Get the two keys and go west. Cast Dispel Trap on the chest and get the orb (Reveal). Go east. Insert the gold key in the keyhole and go north.

EAST CHAMBER:
Cast the Confusion spell, search the urn and get the Strength potion. Go to the north wall and cast the Reveal spell. Pull the lever and go west.

EAST TUNNEL:
Go up the stairs and push the barrel onto the lower barrel. Drink the Strength potion and pull the barrel under the door on the north wall (in the air). Go east then north.

NO NAME ROOM (sorry!):
Pull the lever and go west.

FRED ROOM:
Search the two bags of green stones and get the small green gem. Open the chest and get the magic stones. jump on the platform and go south. You should land on the barrels. Push the button and get the green gem. Go east then south and insert the two gems in the skull lock. Go north.

INNER ROOM:
Get the cash and scroll (Unlock Chest). Cast this spell on the casket. Get the cash and key. Open the chest and get the cash and potion (Stamina). Search the fireplace. Insert the serpent gem into the fireplace and pull the lever. Go north.

SECRET ROOM:
Get the orb (Activate) and the glass orb. Go south (hurry, you are losing energy!). Cast the Activate spell. Wait until the fireplace has totally descended and pull the lever. Get the key then go south and east.

NO NAME ROOM (2):
Drop the glass orb down the pit. Get the bombs and drop down the pit and...

Well, the rest you'll have to figure out yourself (I just love leaving players dangling)!

NEXT MONTH

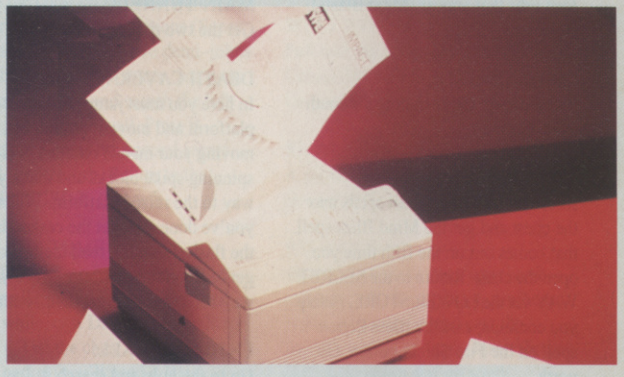
PREPARE TO DISCOVER A WHOLE N

DON'T MISS ATAR

THE MAGAZINE THAT SEES THINGS FROM Y

WHAT'S IT ALL ABOUT, THEN?

We want to be totally comprehensive in the services we offer — so whether it's a bubblejet that you want to buy, free advice from our technical support lines, or you just want a chance to let off steam in our Watchdog series, pick up a copy to find out exactly what's happening and how we can help you.



WHO'S WRITING IT?

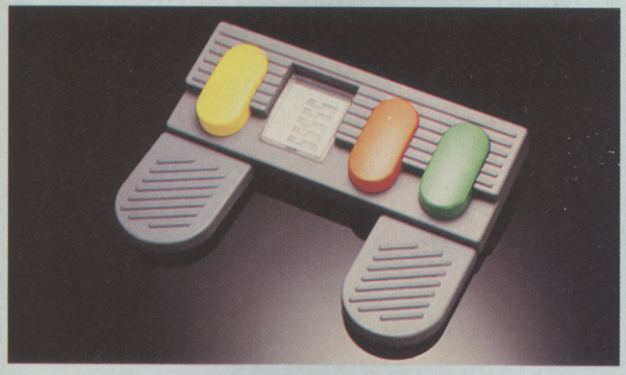
Only the best, that's who. Everyone we use will be an expert in his or her own field, be it in games, sequencing, education, DTP or PC emulation.

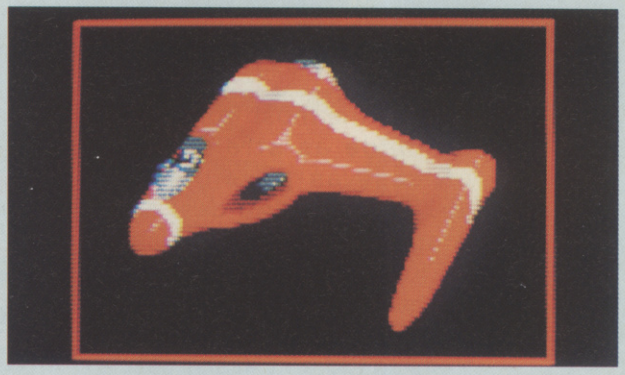
E NEW WORLD OF COMPUTING

RIST REVIEW

COVERING GAMES, UTILITIES, HARDWARE AND APPLICATIONS

YOUR, THE CONSUMER'S POINT-OF-VIEW





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CONTACTS

WELL, THE CONTACTS SECTION never did grow big enough to take over the world did it? Seems like my plans for world domination will have to be scrapped now I'm off won't they? Still, I dare say the Contacts section will continue to thrive in my absence, so keep on sending them in if you want to be mentioned. Remember though, DON'T USE THE PHONE ANYMORE if you want to get in touch with a contact, use the post, it's a lot less bother.

NAME: John McKay
ADDRESS: 83 Priesthill Road, Glasgow, Scotland, G53 6LN
GAMES: Batman The Movie, Eddie Edwards Super Ski, Final Fight, Footballer Of The Year II, Indiana Jones And The Last Crusade, Jimmy White's Whirlwind Snooker, Kick Off II, Lemmings (+ Oh No! More Lemmings), Lotus II, MicroProse Golf, North And South, Predator, Robocod, The Secret Of Monkey Island, TV Sports Football, World Class Rugby, WWF Wrestlemania.

NAME: James Southall
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GAMES: Alien Breed, Alternate Reality, Another World, Cadaver, Cadaver The Payoff, Chips Challenge, Codename Iceman, Colorado, Cybercon III, Damocles, Elvira, Fantasy World Dizzy, The Final Battle, Future Wars, Ghouls 'N' Ghosts, Gods (levels 1–3 only), Hunter, Indiana Jones And The Last Crusade (The Adventure), Infestation, The Killing Cloud, King's Quest, King's Quest IV, Leisuresuit Larry III, Lemmings, Licence To Kill, Life And Death, Loom, Magic Pockets, Mega–lo–Mania, Mercenary III, Midnight Resistance, Midwinter 2, Murder In Space, Nightshift, Oops Up, Operation Stealth, Populous, Shadow Of The Beast, Sleeping Gods Lie (kingdoms 1–3), Space Ace, Space Quest 3, Supremacy, Time, Time Machine, Total Recall, Treasure Island Dizzy, Warhead (missions 1–10), Wonderland, Xenon 2, Xenomorph.

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GAMES: Alien Storm, Altered Beast, Cruise For A Corpse, Dan Dare 3, Double Dragon 1,2 and 3, Final Fight, Leisuresuit Larry 1, 2 and 3, Lotus Turbo Challenge 1 and 2, Midwinter, New Zealand Story, Operation Stealth, Operation Wolf, Pitfighter, Prince Of Persia, Rick Dangerous 1 and 2, Shadow Of The Beast 2, Simpsons, Speedball 2, Switchblade 2, Terminator 2, Turrican 2, Utopia, Zak McKracken And The Alien Mindbenders.

NAME: Bart Smyth
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GAMES: Barbarian, Double Dragon, Dragon's Lair II, Elvira, Enduro Racer, Hard Drivin', Karate Kid II, Lemmings, Q–Ball, Strider, World Games.

NAME: Philip Huff
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GAMES: Afterburner, Buggy Boy, Chase HQ, Damocles, Deep Lair, Double Dragon, Eliminator, Extensor, F–19 Stealth Fighter, Flight Simulator 2, Flood, Hate, Invaders, Kenny Dalglish Soccer Match, Lotus Esprit Turbo Challenge, Midwinter, Monty Python's Flying Circus, Outrun, RVF Honda, Secret Of Monkey Island, Shadow Of The Beast, Skate Tribe, Team Suzuki, The Dark Ages, Trivial Pursuit: A New Beginning, Turbo Outrun.

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GAMES: Afterburner, APB, Arkanoid 1 & 2, Bombuzal, Cabal, Carrier Command, Chase HQ 1 & 2, Crazy Cars, Double Dragon 1 & 2, Dungeons Amethysts N Everything, Escape From The Planet Of The Robot Monsters, E–Swat, Fighter Bomber, Ghouls 'N' Ghosts, Golden Axe, Hostages, IK+, Ikari Warriors, International Soccer Challenge, Last Ninja 2, Lemmings, Lombard RAC Rally, Magic Pockets, Mega lo Mania, Monty Python's Flying Circus, Out Run, Predator, Rick Dangerous, Robocop 1 & 2, Street Fighter, Sim City, Speedball 1 & 2, Strider 2, Turrican 2, Vigilante, X–Out, Xybots, Xenon 2.

NAME: Michael Williams
ADDRESS: 5 Chudleigh Way, Ruislip Manor, Middlesex, HA4 8TR
GAMES: Archipelagos, Barbarian (Psygnosis), Blinkey's Scary School, Bomb Jack, Body Shop, Cabal, Carrier Command, Chubby Gristle, Conflict Europe, Crash Garret, Cruise For A Corpse, Dogs Of War, Double Dragon, Drum Studio, Dungeon master, Elite, Flood, Football Manager, Forbidden Quest, Golden Axe, Guild Of Thieves, Gary Lineaker's Super Skills, Hero Quest, Hitchhiker's Guide To The Galaxy, IK+, Ivan 'Ironman' Stewart's Super Off–Road Racer, Interphase, Indiana Jones And The Last Crusade (Adventure), Joan Of Arc, Leatherneck, Life And Death, Lords Of Conquest, Lotus Esprit Turbo Challenge, Maddog Williams, Manchester United Europe, Nebulus, North And South, Northstar, Out Run, Pawn, Populous, Powermonger, Prince Of Persia, Plutos, Rocket Ranger, Rolling Thunder, Roy Of The Rovers, Shadow Of The Beast, Shanghai, Sim City, Space Harrier, Space Quest 3, Speedball, Spy Vs Spy II The Island Caper, Super Hang–on, Super Soccer Challenge, Test Drive, TV Sports Football, Ultima V, War In Middle Earth, Waterski Challenge, Xenomorph.

NAME: David Nigel Day
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GAMES: Afterburner, Alternate Reality, APB, Archipelagos, Arkanoid 1 & 2, Armalyte, Atomino, Atomix, Axel's Magic Hammer, Back to The Future 3, Barbarian (Palace), Barbarian (Psygnosis), Bard's Tale, BAT, Battle Valley, Beach Volley, Bermuda Project, Better Dead Than Alien, Beverly Hills Cop, Bio–Challenge, Black Tiger, Blood Money, Bloodwych, Brat, BSS Jayne Seymour, Builderland, Cabal, Carrier Command, Chaos Strikes Back, Chase HQ, Chariots Of Wrath, Chronoquest, Chubby Gristle, CJ's Elephant Antics, Continental Circus, Conqueror + 100s more!

THE END

For me at any rate. Well, it's finally over. Ol' Bri is off into the sunset never to return (well, maybe one day). Once again, thanks to everyone who's contributed to this section, especially Mr. Geoff Fowler who's marvellous illustrations have graced these pages month after month and have helped to convey more information than a thousand words ever could. Thanks also to Heather and Gordon who's many tireless hours of patience were greatly appreciated. Well time and space are up. It's just left to say, for the last time, see ya!

HELPING HANDS

Thanks for all the lurverly tips, cheats and pokes you've been sending my way and please, please continue to send them in as there will always be a Tips page, no matter who runs it, and a Tips page will always need your support.

STAR TIP: HERO QUEST

Time for a quick course in 'Adventuring Made Easy' thanks to Gareth David Roberts from Merseyside.

"To obtain 5,000 gold pieces, select the Castle Of Mystery quest and try to find the mine entrance. Once you do, search for treasure and you'll get 5000gps. As you know, when you try to exit the quest, the computer informs you that it's fool's gold and worthless.

But if when you find the gold, you allow yourself to be killed, when you get back to the main menu, you'll still have 5000gps allowing you to buy the really expensive items from the shop. You are still dead though.

To remedy this, First save your dead rich hero to disk. Next, renew your character and select him for a quest (so that IN PLAY is written above his head). Now load in your dead rich hero and Bob's your game show host, you'll have an alive, rich hero.

Now to regain all his energy, first select a team consisting of the rich hero and a wizard. Select a quest where the exit is in the starting room and use the wizard's magic to heal the rich hero. Now leave the quest, save the character and you're done.

One last thing. Put the rich hero back into the Castle Of Mystery quest and exit straight away. This will allow you to attack and defend again (when carrying the gold you can't) and will boost your

CHEATS

ROBOCOD
During the title sequence, type THE LITTLE MERMAID and the border should flash green. Now type any of the following:
Enter – Invincibility
16 or I6 and Return – Unlimited Lives
P – Plane
F – Wings
C – Car
B – Bathtub
X – Level Exit
G – Level Beginning
M – Level Select Screen (enter a hexadecimal number – e.g. 00 to 09 plus 0A to 0F. 50 will take you to the end game sequence)
FROM: MAISON BLANCHE, CHANNEL ISLANDS

RAINBOW ISLANDS
Type any of the following during the title page:
BLRBJSBJ – Everlasting speed shoes
RJSBJSBR – Infinite double–rainbow power
SSSLLRRS – Speeds up firing rate for whole game
LBSJRLJL – Use continues on Robot Island and beyond
RRLLBBJS – Turns all hidden bonuses into 10,000 point money bags
RRRRSBSJ – Activates both of the above effects
SRBJSLSB – Immediate score of 100,000,000 points
FROM: T. GOWLAND, CLEVELAND

RUBICON
While playing, press Space to pause the game. Now type THEREAPER to activate the cheat mode. You already have unlimited lives, but press:
F1 to F7 for different weapons
F10 to recharge a weapon
To skip levels, press Space to pause again and press L.
FROM: MARCO SLINGERLAND, HOLLAND

WWF WRESTLEMANIA
To beat your opponent and win the belt, simply go to the top left corner and get into the ropes. Your opponent will follow you so jump off the top rope and perform a flying kick. Immediately get up and repeat. When your opponent has no more energy, fall on top of him and you will win.

MANCHESTER UNITED EUROPE
To score goals, simply run straight towards the goalkeeper's box, holding down the fire button. When you reach the semi–circle outside the box, release the fire button and immediately move the joystick left or right (depending on which way you are shooting). This will always work if performed properly.

LEVEL CODES – POPULOUS II

Just one code but a very special one. No doubt most of you are stuck in
Populous II, but one particularly skillful chap has managed to complete the whole thing (and I'm not talking about any of the guys at Bullfrog). Simon Atkins from Shropshire is the guy and he's provided us with almost all of the codes. Because of space though, we're just going to print one:

HELPING HANDS

Dear Brian,
Please, please help me with Sierra's Police Quest. I can deal with the disturbance at Carol's Caffeine Castle, but when I pull over the drunk driver, I can't arrest him. I type Arrest and it says it is not necessary yet, and the same when I try to handcuff him. I know that I have to arrest him, so please help me.
Tim Martin, Newport, Gwent

The following procedure should help you to put him behind bars: Walk up to the man's window and type Smell Breath, Get License, Get Out, Administer Field Sobriety Test, Cuff Man, No (when he asks you to cuff him at the front), Read Rights and Arrest man. Now take him to jail.

Dear Brian,
I'm having a little trouble with The Secret of Monkey Island. When I break the prisoner out of jail, he just runs away and I can't find enough money to buy a ship. I broke into the safe but it's still not enough. This is my first adventure and I'm stuck!
Edward Todd, Newhaven, East Sussex

Don't worry about the prisoner. Once you've bought a ship, he'll come back. To buy the ship, get the credit slip from the safe and go to Stan's Used Ship Emporium. Keep talking to Stan until you start to haggle over the large ship at the back. Go through all the 'optional extras' and say no to all of them. Keep offering the lowest amount of money until he accepts.

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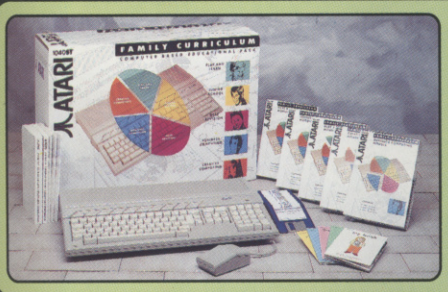

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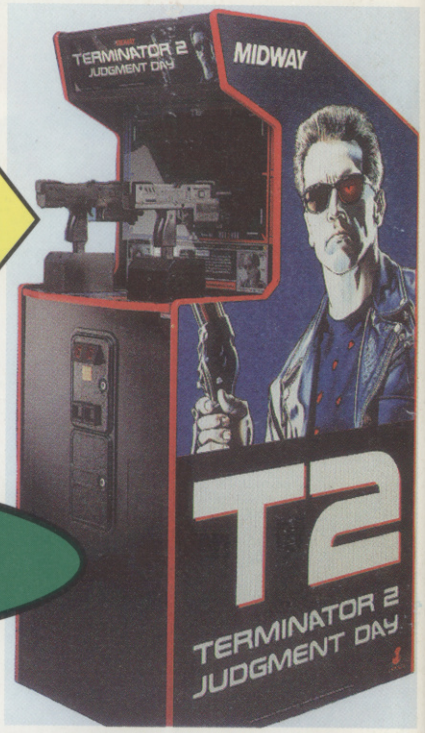

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